

MUSICAL AMERICA

Vol. XIII. No. 4

NEW YORK

EDITED BY

John C. Freund

DECEMBER 3, 1910

\$2.00 per Year
Ten Cents per Copy

BONCI PROJECTS A NEW OPERA VENTURE

**Substantial Backing Said to Be
Behind Plan to Present Grand
Opera in English**

ALESSANDRO BONCI has in mind an ambitious project for grand opera in English and he announced this week that his final decision in the matter will depend upon the interest evinced by the public in the songs in English which he is introducing in his present concert tour. A year's animated discussion of the practicality of grand opera in English culminated this Fall in the proposal by a group of capitalists that Bonci lend his name and energies to a national opera company in New York which should present only opera in English with American singers in the cast.

The capital for this undertaking is all pledged, and represents resources said to be little short of the Metropolitan itself. The only delay is that Bonci may be satisfied in his own mind that this country is ready for such a move and will support it. The financial end is already arranged, and Bonci will have no worry on that score. It will be his duty to see that the artistic standard is in accordance with his ideal for it.

He will select the singers and give his personal attention to all the details connected with the presenting of the operas. He will also individually instruct certain of the sinners in his own method, which will be adopted by the company. There is perhaps no more artistic nor finished singer in the world than Bonci and with him at the head of the new enterprise it should be a great success and a literal answer to the query, "Why don't we have opera in English?"

It will also be a matter of extreme gratification to his host of admirers to know that he will return so soon to grand opera at the head of a company selected by himself. Though Signor Bonci is not ready to announce his plans or his backers and will not be before his return in the Spring from his tour, he says that the headquarters of his company will be located in New York and that an opera house will be built for the purpose. A season of from twelve to twenty weeks will be played in this city, the company touring the remainder of the time, for Signor Bonci regards his project in the light of a propaganda and one in which the whole country is interested. Work will be begun as soon as Bonci returns to New York.

Kathleen Parlow Returns from Abroad

Kathleen Parlow, the nineteen-year-old Canadian violinist, who has been studying abroad several years, chiefly under the Russian master, Leopold Auer, arrived in New York November 28, by the Hamburg-American liner *Kaiserin Auguste Victoria*, and was announced to make her first appearance as a soloist with the Russian Symphony Orchestra at Carnegie Hall on Thursday. She will go to Ottawa later and appear under the patronage of Earl and Lady Grey.

Emil Paur Plays Own Symphony in Berlin—The Critics Pleased

BERLIN, Nov. 22.—Emil Paur, formerly conductor of the Pittsburgh Symphony Orchestra, appeared in Philharmonic Hall last evening as piano soloist, playing his own symphony, "Im Natur." The critics admired his work, but consider him greater as a conductor than as a pianist or composer.

Fate of Pittsburgh Orchestra at Stake

PITTSBURGH, Nov. 20.—The fate of the Pittsburgh Symphony Orchestra, Carl Bernthaler, director, will be decided Friday night. Unless patronage is more liberal all its concerts will be canceled. Newspaper criticisms and the attitude of the general public have not been encouraging and the present outlook is that the orchestra will not be continued. E. C. S.



GIOVANNI ZENATELLO

**Distinguished Tenor, Who, Fresh from New Artistic Triumphs in Spain, Will Soon
Join the Boston Opera Company. (See page 17)**

Withdrawal of "Salomé" from Chicago Opera Follows Police Criticism

CHICAGO, Nov. 29.—Two performances of "Salomé" have proved enough for this city, and Strauss's opera has been withdrawn from the repertoire of the Chicago Grand Opera Company, and will not be given next Friday night, as planned. Andreas Dippel, general manager, and Bernard Ulrich, business manager, both insist that the police are not responsible for this action, but that it was taken on the initiative of the management, which did not wish to invite public criticism. Colonel Steward, chief of police, attended one performance, and, explaining that he spoke as a private citizen, gave the opinion that the opera was "disgusting." The action angered Mary Garden, who upheld the opera as a work of art and expressed sorrow for the ignorance of those who decried it.

That there has been no actual police interference was borne out by a statement from Chief Steward, who said:

"I am not going to make a police issue of Mary Garden's *Salomé*. What I said was simply my own private and personal opinion of the scene in which *Salomé* ca-

resses the head of John the Baptist. That is the only part which I considered objectionable."

"It is horrible. Chicago will be the laughing stock of Europe. It puts you back artistically fifty years," was what Charles Dalmorès, the tenor, thought about the matter.

Oscar Hammerstein chuckled when he heard in New York the news of Chicago's banishment of "Salomé."

"I don't know just what could be done to 'tone down' 'Salomé,' especially the head scene," he said, "unless, maybe, they'd give the head a shave and a haircut. Perhaps that's why the Chicago public objects—because the head hasn't come under the kindly offices of some local barber."

"If they'd put some flannel petticoats and things on Garden, that might help tone things, too. Mary really ought to be petticoated, I think, considering Chicago's climate. You know, when she worked for me she had a deadly fear when singing *Salomé* of getting cold feet. In fact, I always used to have attendants behind the scenes armed with hot-water bottles to warm her up when she came off."

STOKOVSKI OPENS CINCINNATI SEASON

**Brilliant Orchestral Concert Starts
a New Era—Mme. Schumann-
Heink a Popular Soloist**

[From a Staff Correspondent]

CINCINNATI, O., Nov. 26.—Before an audience of almost unprecedented dimensions which showed itself eager to welcome back Conductor Leopold Stokovski and Mme. Schumann-Heink, the soloist of the occasion, Cincinnati's Symphony Orchestra made its reappearance for the season in Music Hall on Friday afternoon, November 26.

It will be remembered that when Mr. Stokovski took charge of the organization for the first time one year ago, a certain amount of reticence and uncertainty was observable in the demeanor of those present, for confidence in the young and unfamiliar leader's abilities was not altogether unreserved. This year things took on a different aspect. There was no longer a question of importance to be demonstrated, and so the prevailing attitude was one of welcome. Mr. Stokovski had made his sterling abilities clear to Cincinnatians and on this particular occasion there was nothing to do but to show him how glad they were to see him back in their midst.

There have been changes in the personnel of the orchestra since it was last heard here, however. Mr. Stokovski's ambition to bring his organization to a plane of excellence from which it could challenge comparison with any other in the country was responsible for the strengthening of weak spots. The first violins, now led by Emil Heermann, are conspicuously better than they were last Winter and the same must be said of the cellos which formerly left much to be desired. One noted also new faces in the ranks of the brass and woodwind.

The program opened with Beethoven's seventh symphony. Mr. Stokovski gave it a brilliantly effective reading, one which brought out all its qualities of muscularity, vigor, and boisterous humor, interrupted by episodes of poetic charm and delicacy. The performance of the scherzo in particular was a model of lightsome vivacity, and the melancholy sweetness of the allegretto was beautifully disclosed. There was unexpressed enthusiasm for the conductor and the orchestra after the work was finished.

Following the Beethoven number came the aria "Printemps Qui Commence" from Saint-Saëns's "Samson and Delilah," sung by Mme. Schumann-Heink. The great contralto substituted this air for the hackneyed "Mon Cœur s'ouvre à ta Voix," and though slightly hampered by a cold she sang with so much beauty and fervor that the audience was not to be quieted until she had also contributed the old favorite. Her rendering of it was incomparable, as usual, and had there not been two lengthy Wagnerian numbers before her she would scarcely have been allowed to depart in peace.

These others were the *Erda* scene from "Rheingold" and the *Waltraute* episode from "Götterdämmerung." These excerpts are scarcely suited to the concert stage, and though sublimely beautiful as regards their musical qualities they never altogether satisfy an audience which has not had the advantage of previous familiarity in the opera house.

Cincinnati has never heard either of these music dramas and so the audience labored under just such a disadvantage. The singer delivered them with consummate dramatic power, singing the weird *Erda* music with somber breadth and power and sounding the full depth of poignancy in the "Götterdämmerung" scene.

The orchestra supported the soloist admirably. The remainder of the program was given over to the Prelude and "Liebestod" from "Tristan and Isolde" and to

[Continued on page 33.]

Transcriptions and the Organ--Prof. Baldwin's Views

Noted Recital-Giver Discusses Merits of a Much-Mooted Question—Thinks Orchestral and Operatic Works Lend Themselves to Effective Interpretation on the Right Kind of Instrument

"BEFORE I came to this institution I played little or no transcriptions at all, for I never had at my disposal an organ on which adequately to perform some works which I now play," declared Samuel Baldwin, organist of the College of the City of New York, when interviewed there recently by a representative of *MUSICAL AMERICA* on the subject of the most effective material for use in organ recitals. "The question of transcriptions resolves itself merely into this: At my recitals at this college I have audiences who are acquainted with many great orchestral and operatic works and who delight in hearing these compositions played. Many of these are very possible on an instrument such as this marvelous organ, and others, such as Handel's 'Largo,' the Bach 'Air,' are compositions which are great, independent of the instrument on which they are played. These can surely be done with all justice on the organ."

"The other phase of the question presents a larger issue. There has sprung up through the years a type of composition which is sometimes called Serenade, Offertory, Reverie, Meditation, Prayer, etc., as the composer chooses, with the melody in the oboe, tremulant with the conventional syncopated accompaniment in the choir organ, and this, sad to relate, has become known as an organ-recital piece. It is not organ music, for organ music is essentially polyphonic, and this type of piece is bare homophony, often a very bald and banal kind. The great works for the organ, such as the Sonatas of Rheinberger, etc., Merkel, Mendelssohn, Guilman, Widor, to say nothing of the divine works of the great Bach, cannot always be played, and to me it has seemed that with an instrument such as I am particularly fortunate in having here the playing of transcriptions of Wagner, Tschaiikowsky and other moderns is a higher plane of achievement than giving a number of compositions of the type mentioned before, which are only organ music through their having been penned on three staves instead of two. Much of the work of Richard Wagner is very well suited to this great organ, especially those works which are sustained in character, and I prefer, for instance, to play the Lemare transcription of the prelude to 'Parsifal' or the Good-Friday spell than to give my audiences a bit by one of our contemporary organists who will insist on manufacturing this type of organ piece of which I have spoken."

Asked about living composers for the organ, Prof. Baldwin spoke with much enthusiasm.

"In Germany we have but one great man who finds time to write for the organ—Max Reger, whose involved and intricate



Samuel A. Baldwin, Organist of the College of the City of New York

contrapuntal complexities have astonished the contemporary musical world. Though his sonatas for the instrument are great works, I find the shorter pieces, op. 59 and op. 80, much more interesting. Of the French school of organists, we, of course, have Guilman and Widor, both of whom have already done their best work. Joseph Bonnet, organist of the 'Great Organ' at St. Eustache, Paris, is taking the lead among the younger Frenchmen, his works being full of marked originality and true genius. Marco Enrico Bossi is the only Italian whose works are above the conventional, but he has written much that is splendid for the instrument. The English, to whom the organ is very dear, have many men who are writing in greater or lesser quantities for it. The names of Lemare, Hollins, Faulkes and Wolstenholme stand out for that nation."

Prof. Baldwin is not too enthusiastic

over the American composer question, and whereas he admires much of the work of the many who are writing to-day, he does not believe that the time has as yet arrived for an epoch-making American composer. Of American organ music he said: "The best work being done now, in my estimation, is that of Arthur Foote, Dr. Horatio Parker, Homer N. Bartlett, James H. Rogers and Russell King Miller. These men have given us works of true musical value, and I take great pleasure in including them very frequently in my programs. The great American composer will arise in my opinion from the commingling of the many races now resident in the land. From these there must come a great composer, and I believe that, when the time is ripe, that man will appear. Until then it is the duty of all serious-minded musicians to cultivate musical art to the best of their ability, so that this end may be furthered."

long drawn out, but its thematic material is fluently melodious in character. The second part, an *allegretto molto tranquillo*, is a melodic gem, strikingly resembling a gavotte. Its middle section is constructed of the all-prevailing theme just referred to. The finale opens with a slow introduction of a solemn character and develops into a delightful tarantella. The concerto may not be a creation of the most striking originality or profoundest depth, but it will always be heard with pleasure.

The Philharmonic played the accompaniment excellently, though with one or two slight rhythmic disagreements with the pianist. The rest of the program comprised Rimsky-Korsakoff's "Scheherazade" suite and Chabrier's "España" rhapsody. Why conductors so neglect the former is a mystery, for it is replete with charming melody and brilliancy of orchestral color. The splendid sweep and surge of the first movement offers one of the finest musical sea pictures in existence. The "Story of the Kalendar Prince," with its intensely Russian character, and the "Young Prince and Young Princess" sections are melodically entrancing. Mr. Mahler brought out all the grace of these two and built up an imposing climax at the shipwreck episode in the finale.

Theodore Spiering distinguished himself by his performance of the solo violin *Scheherazade* motive. Mr. Mahler must be highly commended for placing the brilliant and "popular" Chabrier number on the bill. Some day, let it be hoped, he will follow Hans von Bülow's advice relative to the use of Strauss waltzes on a symphony program.

Comments of the New York papers on

Mr. Scharwenka's concerto and his performance:

Mr. Scharwenka played the concerto with the most delicious tone color. In fact, it is in tone color and technique that this pianist is excelling. Another pianist with more power and brilliancy might have given more effect to the final tarantella. He could not have played it, however, with more delicacy of tone in the places where the music demanded it. The audience recalled Mr. Scharwenka a great number of times.—*Times*.

Mr. Scharwenka's concerto is an effective and brilliant piece of writing in three movements, which contain many musical moments and are connected by a good symphonic development, both in the solo and orchestral parts. The composer brought to its performance good taste, much elegance of style and a tone of musical beauty, in all of which the orchestra gave him an able support.—*Sun*.

WOULD ENJOIN TETRAZZINI

Hammerstein Seeks to Prevent Her Appearance in San Francisco

Mme. Tetrazzini arrived in New York from Europe on November 24, and immediately became involved in a net of legal entanglements governing her appearance in concerts. She was served with papers in injunction proceedings instituted by Oscar Hammerstein to prevent her from going to San Francisco to sing under the management of William H. Leahy. Mr. Hammerstein announces that he intends to insist upon the observance of a contract which he says gives him an option on the singer's services for 1910.

When the Metropolitan Opera Company took over the Manhattan Opera contracts, Mme. Tetrazzini declined to sing at the Metropolitan. She contended that Mr. Hammerstein had practically given up the option on her services for this season, saying in substance that he would not require such services, and that accordingly she had signed a contract for a brief season in San Francisco.

Tetrazzini announces that after her season in America she will sing in Covent Garden, London, on April 26, and at the Paris Grand Opera in May and June. She will return to London for the coronation performance on June 9.

THE BUSONI RECEPTIONS

A Unique Feature of Berlin's Social Life Described by an American

Ferruccio Busoni, who is shortly to leave for America to commence his concert tour under the management of M. H. Hanson, is the center of attraction in a series of receptions which are being given in his honor by his charming wife, Mme. Busoni.

Joseph Lozier, of the Lozier Automobile Company, who has just returned to America, was recently the guest of honor at one of Mme. Busoni's receptions. Mr. Lozier is enthusiastic over these functions, where the foremost in the artistic and social centers of the American colony in Berlin are present. Busoni's house, which is No. 11 Viktoria-Luise Platz, is one of the most spacious and roomy homes in Berlin.

The only small room in the Busoni mansion is in the turret, where the master finds absolute exclusiveness. When the brilliant assemblages are in the large room below such distinguished personages as Max Reger, Arthur Nikisch, Dr. Karl Muck, Dr. Strauss and others meet up above and discuss important matters with Busoni.

Savage Back with English Translation of "The Girl of the Golden West"

Henry W. Savage returned to this country from Europe, November 24, bringing with him the English translation of Puccini's new opera, "The Girl of the Golden West," which he will produce in this country. He has also secured "The Great Name," a Viennese musical comedy by Victor Leon and Leo Fall, the former one of the librettists of "The Merry Widow." Another Viennese operetta, "Lord Piccolo," which will be called "Little Boy Blue" in the English version, is by Henry Beren, with a libretto by Rudolph Schanzer and Karl Lindon.

Miss Garden Declines Title Role in "Girl of the Golden West"

Mary Garden will not, as had been announced, create the title rôle in the Chicago production of Puccini's "The Girl of the Golden West." In confirmation of a report to this effect, Miss Garden sent a telegram to the Metropolitan Opera House last week as follows:

"No rumor! Stern reality. Have all I can attend to with my French works."

Another Caruso Kinsman on Stage

MONTCLAIR, N. J., Nov. 25.—Emmanuel Iacolotti will sail tomorrow for his home in Naples, Italy, which he left to come to America fourteen years ago. He is a brother-in-law of Enrico Caruso and he goes to Italy to make his debut as an operatic singer. His first appearance will be in the opera house at Milan in "Aida."

NEW CONCERTO ADVANCED BY SCHARWENKA IN NEW YORK

First Performance Here of This Composition Heard on Occasion of Pianist's Reappearance—Numerous Recalls Tell of Audience's Appreciation—A Work of Many Fine Qualities

Interest of more than the ordinary variety was imparted to last Sunday's concert of the Philharmonic in Carnegie Hall by the presence as soloist of Xaver Scharwenka. The distinguished Berlin pianist had not been heard in this city for something over a decade and there was consequently an audience of large size to welcome him back again. He played his own concerto in F Minor, which, although composed over three years ago and enjoying considerable popularity in Europe, had never before been interpreted by its own composer.

Mr. Scharwenka was in a happy mood when he stepped onto the platform, and before indulging in the conventional bowing courtesies he waved his hands good-humoredly at both audience and orchestra. He is generally free from disagreeable affectations and mannerisms at the piano, and so one willingly overlooks an occasional tendency to throw his arms up high above the keyboard. His playing, too, is straightforward, scholarly and unaffected. It is perfectly clean in the most intricate passage

work, clear cut as regards phrasing, and rhythmically crisp and incisive. There were moments when his tone seemed a little dry and his interpretation somewhat professorial, but, on the other hand, he displayed much grace in the rendering of the second movement of the work, and in this he drew from his instrument a tone of limpid purity and delicate color. In the tarantella of the closing division he gave a remarkable illustration of digital fleetness and lightness of wrists. After the concerto Mr. Scharwenka was brought back to the stage six or seven times, but hopes for an encore were dispelled by the appearance of two individuals who closed up the piano and moved it away.

Mr. Scharwenka's concerto is a work of many fine qualities and should be given frequent hearings in the future. It does not furnish the soloist with innumerable opportunities for hair-raising technical tricks, which is not one of the least qualities in its favor. The orchestra has been treated with affectionate consideration and divides interest with the piano. The work is in three divisions, the organic relation between them being maintained by means of a melodic *idée fixe* of real beauty. The first of these movements is very much too

F
W
Do
fr
ma
fo
sid
ma
eag
duc
T
by
ceiv
The
as
play
was
T
Des
as t
way
Enr
The
scen
by J
polit
acts
Bela
senti
Sied
have
ing o
hand
Gie
in th
the s
first
havin
witne
tion o
Butte
now i
ond
been
Italy,
cated,
ni, un
at M
produ
his lit
Villi,
Casaz
two
New
unkno
in 188
"Manc
"La
1896,
opera
univer
"Tosca
around
and "C
terfly"
"La
West,"
ten in
be sun
langua

"GIRL OF THE GOLDEN WEST" TO HAVE ITS FIRST PRODUCTION DECEMBER 10

Never Before Has an Opera by World-Famed Composer Had Its Première in America—Libretto Differs Slightly from Belasco's Play—The Famous Poker Scene and Its Musical Setting



Scene from Act I of "The Girl of the Golden West"—The Polka Bar

FOR the first time on any stage Puccini's new opera, "The Girl of the Golden West," will be presented at the Metropolitan Opera House on Saturday evening, December 10. This announcement has been made officially and postpones the première from the date—Tuesday, December 6—which had been originally selected. Prices for seats at the first performance have been doubled, but it is probable that considerable difficulty will be experienced by many in obtaining seats at any price, so eager is the opera public to witness the production.

This will be the first time that an opera by a composer of world-wide fame has received its first performance in New York. The composer will be present in person, as will also David Belasco, author of the play from which the libretto of the opera was made by Zingarini and Civinni.

The cast of the opera will include Emmy Destinn in the title rôle; Pasquale Amato, as the sheriff, Jack Rance, which is in many ways the strongest rôle in the opera, and Enrico Caruso, as the bandit, Ramerrez. These are the all-important rôles. The scenery has been painted in this country by James Fox, scenic artist of the Metropolitan Opera House. That of the first two acts has been fashioned largely after Mr. Belasco's models, but in the last act, representing a redwood forest, Mr. Fox and Mr. Siedle, the technical director of the house, have evolved new pictures. The conducting of the first performance will be in the hands of Toscanini.

Giacomo Puccini, the composer, is now in this country for the second time, his first visit, in 1906, having been made to witness the production of his "Madama Butterfly." He is now in his fifty-second year, having been born in Lucca, Italy, in 1858. Educated, like Mascagni, under Ponchielli, at Milan, he first produced, in 1884, his little opera, "Le Villi," which Gatti-Casazza tried vainly two years ago in New York; then an unknown "Edgar," in 1889 and in 1893, "Manon Lescaut." "La Bohème," in 1896, was his first opera to become a universal favorite. "Tosca" followed it around the world and "Madama Butterfly" came next.

"La Fanciulla del West," though written in Italian and to be sung first in that language here, is

taken from the American play which Puccini saw at the Academy of Music on his former visit here. There are many changes from the play in the opera version.

The time of the action is 1848, when the gold rush was at its height. Old miners and "Forty-niners" crowd the Polka bar room in Act I, two cowboys dance and one man sings to a strumming banjo the miners' "homesick song." Minnie, the heroine, who runs this Polka bar in the camp of the miners, is beloved for her goodness and high spirits by all in the camp, and is sought in marriage by the sheriff, Jack Rance.

The leader of a gang of robbers, one Ramerrez, on whose head a price is set, makes his appearance in the camp under the name of Johnson, and Minnie immediately falls in love with him. In the second act the scene is Minnie's cabin home, where she and Johnson are confiding their love. Rance's suspicions and jealousy are awakened, and he goes to the cabin to trap Ramerrez. Minnie hides her bandit lover in the cabin loft after he has been wounded trying to escape from the cabin. There, through the dropping of his blood, Rance discovers his hiding-place.

Then follows the most dramatic episode in the opera. Minnie persuades Rance to play a game of poker, the stakes of which shall be the life of the bandit saved to her if she wins and a promise of marriage to the Sheriff if she loses. The girl cheats and wins.

Puccini has confessed that it occasioned him considerable difficulty to characterize

the poker game fittingly in music. "It was embarrassing," he said, in a recent interview, "to set to music a game of cards which offers in itself so little suggestion of melody. It was necessary to find something new; it is not a game of cards, it is a game of lives. It was necessary to describe the anxiety of such a mortal game, and I hope I have done so."

The "overture" to the opera consists of a few emphatic phrases, "robust rather than violent," says Puccini. Among these is heard the most striking motive of the "redemption of Johnson." Later, when the miners waltz off stage, in the first act, Minnie lets herself be swung in the whirl of the dance in Johnson's arms.

The waltz theme recurs in the Girl's principal love aria in the cabin later. Here is the Italian freely rendered back into English again:

Oh, if you knew
How jolly is living!
I have a small pony
That takes me a gallop
Far through the country,
Through fields of narcissus
And pinks all aflame;
Through deep, narrow glens
Where the banks are perfumed
By jasmine and heliotrope.
Then back to my pines,
To the mountains, the Sierra
So near to the heavens
That God seems in passing
To touch with His hands;
So far from the earth
That I feel myself tempted
To knock at the gateway
Of heaven and enter.

In Puccini's most radical departure from

the original drama, the third act is the shortest. The first one lasts an hour and a few minutes, the second an hour, and the third thirty-five minutes. The new scene is laid in a California forest. Ramerrez has at last been captured and is to be hanged in a few minutes. The miners have sentenced him. An Indian ties a rope to a tree and six riders take place at one side to shoot at the body directly it is suspended.

As Ramerrez steps toward the tree Minnie arrives on horseback "at break-neck pace," coming to save her lover from death and the angry crowd. At first she is violent and the miners are hostile. Then her words grow milder; she will redeem the man, if only they let him live and go away with her. She appeals to them, reminds them of the motherly care she took of them and the affection they all felt for her.

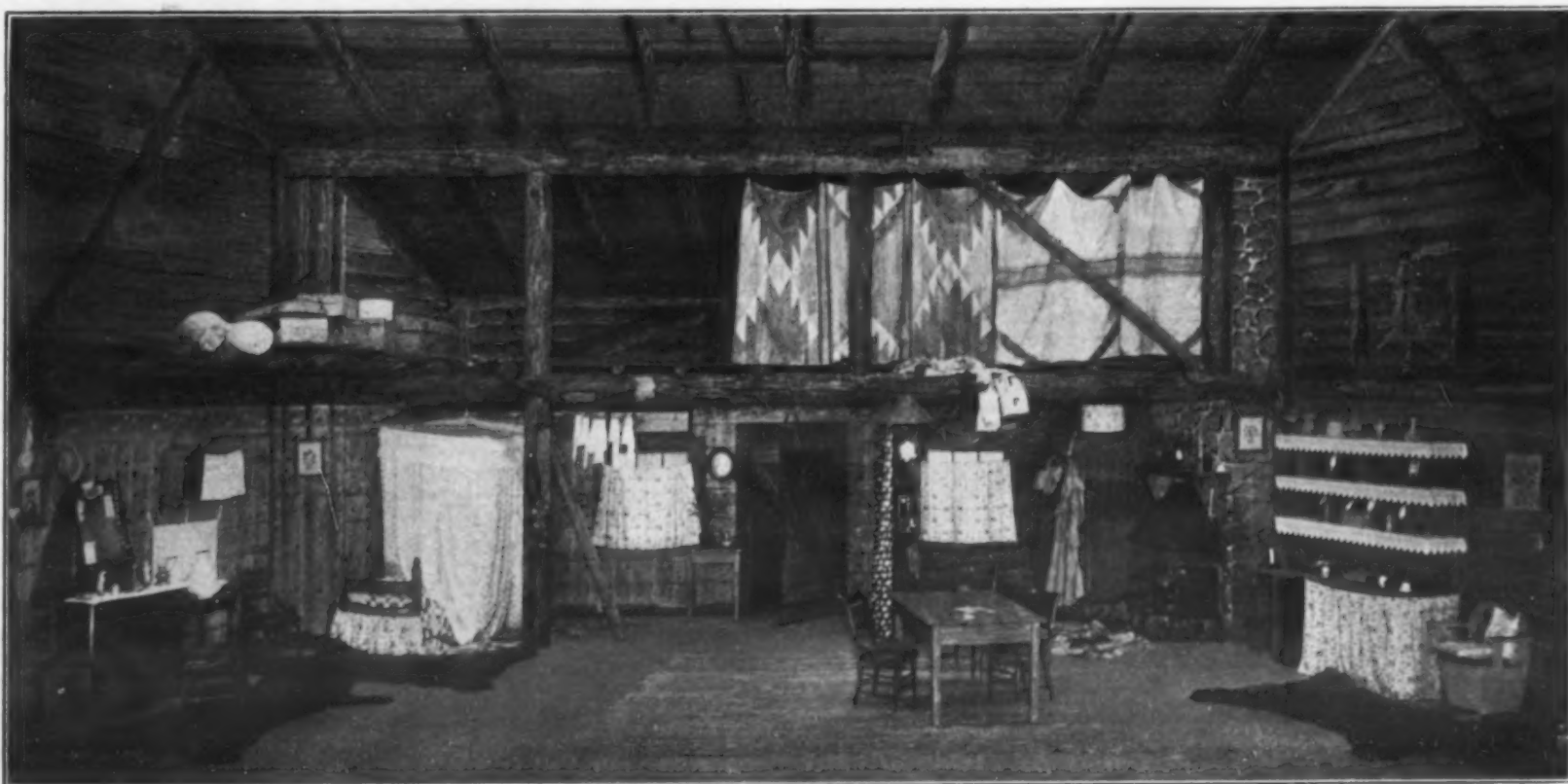
Some resist yet, but many are moved and join her in asking for a pardon. The pardon is granted. The Bible that she had explained to them in the tavern has taught the rough souls forgiveness. Then, among sad faces Minnie departs with her lover, to begin life anew in the East, taking leave in an aria of "Mia California." The music dies out in the sorrowful adieu of the miners as the hero and heroine disappear.

The complete cast of the opera was announced last Monday as follows:

Minnie, Emmy Destinn; Johnson, Enrico Caruso; Jack Rance, Pasquale Amato; Nick, Albert Reiss; Ashby, Adamo Didur; Sonora, Dinh Gilly; Trin, Angelo Bada; Sid, Giulio Rossi; Bello, Vincenzo Reschiglian; Harry, Pietro Audisio; Joe, Glenn Hall; Happy, Antonio Pini-Corsi; Larkens, Menotti Frascona; Billy, Georges Bourgeois; Wowkle, Marie Mattfeld; Jake Wallace, Andrea de Segurola; José Castro, Edoardo Missiano; and Rider of the Pony Express, Lamberto Belleri.

"Hans" Moves to Philadelphia

PHILADELPHIA, Nov. 28.—Oscar Hammerstein's production of the comic opera, "Hans, the Flute Player," which closed its New York engagement Saturday night at the Manhattan Opera House, began a season in Philadelphia to-night.



The Cabin Scene of Act II of "The Girl of the Golden West," where the Famous Life-and-Death Poker Game, the Most Dramatic Episode of the Opera, Takes Place

CHICAGO AWED BY THE FIRST LOCAL PERFORMANCE OF "SALOME"

Mary Garden's Portrayal of Leading Role the Sensational Feature of a
Week of Opera—Sammarco Wins Favor as "Rigoletto"

CHICAGO, Nov. 28.—The fourth week of Chicago's opera season flowered attractively with a pretentious revival of "Aida" rarely rich in Oriental costume, engaging in the composition of its stage pictures and telling in splendid value of musical ensemble, one of the great virtues that has been nurtured in masterly fashion by Cleofonte Campanini.

The event was interesting in the deferred hearing of Nicola Zerola, the tenor robusto, who was to have originally opened the season in this opera, but by reason of a severe cold was unable to appear. He has the heroic stature to make *Rhadames* a martial figure and carries himself with dignity befitting the important part. He has a big voice of the true tenor quality that is soothing or uplifting by turn, round ringing and telling throughout its extensive range. Although he was not in best condition, he immediately impressed with his singing of "Celeste Aida," and grew stronger as the evening progressed. He made a fine impression and the audience gave him a warm welcome. Another notable stranger to the cast was Hector Dufranne, who gave splendid vocal value to the regal savage, *Amonasro*. His histrionic idea made the Ethiopian primitive and immensely strong in simplicity. Eleonora de Cisneros gave superb embodiment to the part of the *Princess*. Nazzareno de Angelis was the sonorous *High Priest*, and Berardo Berardi an imposing *King*. The very vital and attractive factor of this big cast was Carolina White, who was ever equal to the task of the dramatic music and sustained action devolving upon the title rôle. She invested it with a grace and beauty that won by its gentler art rather than its savage emphasis. She is certainly one of the most promising figures of the day in the realm of grand opera.

"Louise" for the Third Time

As Claude Debussy aptly put it "the unforgettable Mary Garden" gave much cause for admiration to a large audience which attended the third performance of Charpentier's "Louise" Tuesday evening. In addition to the brilliant and temperamental American who loves Paris as much as *Louise* might be mentioned thirty-seven other principals, who figure more or less in the vital progression of this idyl of Paris. Charles Dalmorès repeated his vital and picturesque impersonation of the poet *Julien*, and Hector Dufranne was as usual excellent as the father.

"Carmen" had an interesting revival Wednesday evening in which all the picturesque valuation of the Pyrenees was admirably sustained. Marguerita Sylva again voiced and acted the coquettish and wayward heroine in a manner carefully studied yet charmingly insinuating. Cleofonte Campanini conducted the work. The new *Don José*, Mario Guardibassi, intensified the impression of his previous appearances here as a concert artist by his stunning embodiment of the rôle. It was sung with a sureness in style and a certain vitality of intensity that marks the emancipation of the baritone to the higher estate of the tenor. Alice Zeppilli was again strong in the vocal gift of *Micaela* and Marie Caven was a fascinating *Frasquita*.

Zerola as "Manrico"

"Il Trovatore" of revered melodic memory was the special presentation Thanksgiving afternoon, attracting a large audience, one of the most enthusiastic of the week. Nicola Zerola was again the dominating heroic figure as *Manrico*, singing with a fullness, a freedom and a beauty of tone that carried the melody of the troubadour to the most remote part of the vast auditorium with a tone that was true and telling. He rang the three high Cs successfully in "Di Quella Pira" without an effort and in a way that made the crowded upper house frantic with enthusiasm. Jeanne Korolewicz was again the beautiful embodiment of the lovelorn heroine *Leonora*, making it visually most attractive and singing it with excellent valuation. Mme. De Cisneros made her first appearance as an imposing and attractive gypsy, *Asucena*, giving unusual histrionic valuation to the part and singing in a style that made it telling. Alfredo Costa made good in the stormy part of *Count Di Luna* and Constantine Nicola was acceptable as *Ferrando*. Attilio Parelli, director, gave a sympathetic reading of the melodious old score.

The Operatic Twins Again

A double bill was presented in the evening with an excellent enlistment of younger talent of this great company, advantageously employed. The honors of *Caval-*

leria Rusticana" easily rested with the beautiful young American, Carolina White, as *Santuzza* and the sterling tenor John McCormack, who gives such unalloyed joy in the singing of *Turiddu*. It is his happy heritage and artistic gift to give valuation to every note in his music. Tina Di Angelo was again the fascinating *Lola*. This was followed by the petite tragedy of the clowns, "Pagliacci," in which another brilliant native singer, Jane Osborn-Hannah, triumphed distinctly as the frolicsome and attractive *Nedda*. Her beautiful rendition of the Bird song impressed her power of vocal artistry most emphatically. Again Mario Sammarco triumphed as *Tonio* and Amadeo Bassi emphasized his earlier victory as the impassioned *Canio*.

A First Hearing of "Salomé"

"Salomé," the music-drama, new to the West, made a profound impression at its first revelation Friday night on an audience—the largest and undoubtedly the most fashionable of the season.

This music was not altogether new, for the Chicago orchestra has given it; but it is so related and correlated to the characters and the action—that when it was heard in fulness of form it was as an echo of prophecy to revelation. Happily enough the first applause of the night was for Cleofonte Campanini when he lifted his bâton over an orchestra augmented to comply with all the exactions of the tricky and involved score.

The peopling of this picture powerful, lifted it above conventional levels of operatic procedure into an atmosphere that was feverish, comporting with the composition and the wild tragic drift of the drama. Charles Dalmorès as the royal *roi Herod*, whose visage portrayed the infamy of his life, gorgeously appareled, surrounded by all the pomp and circumstance of high office—seemed to have stepped from the frame of some old master and vitalized all the historic horror of a potentate terrible in his time, whose obloquy has lived after him. His portrayal made realism rampant—a large and masterful study of a terrible individual. He

had a powerful and picturesque consort in the presence of Eleonora de Cisneros who made the rôle of *Herodias* significant. (In passing it is worthy of remark that she had but brief time for study of the part and graced it heroically, making the picture complete and impressive). Edmond Warnery who sounded the human note in this tradition of terror as *Narraboth*, and it remained for Hector Dufranne to give the finest visualization to stalwart spiritism in the dignified personage and splendid sonority of *Jokanaan*, the Prophet.

Naturally the dominant figure was Mary Garden in the title rôle. Possibly the curious public more or less unfamiliar with the demands of the part came to pass upon her as a physical sensationalist—if so they had that and still some; for she was over it, under it and in it—not a mere spectacular siren, but the acme of deviltry, an unusual type of sensualist whose power extended beyond the footlights potentially. Her dancing of The Seven Veils was a vision of grace but the ferocity of her passion that finally consumed itself was strange and terrible. Her grasp of the rôle in all of its many moods was masterful, and she left her audience numb and gasping as she died, miserably crushed under the shields of the stolid soldiery at the command of the horror-stricken *Herod*, but the auditors remained unenthusiastic.

A work of art according to the tenets of time is destined to live through beauty; but all the mastery of cunning and conceit of genius embodied in "Salomé" will hardly give it such proud pre-eminence. It is haunting but hateful, and the apotheosis of sensualism will hardly carry it beyond the sensational demands of the day's curiosity.

Geraldine Farrar as "Tosca"

The coming of Geraldine Farrar sounded another artistic note for triumphant Americanism at the Auditorium Saturday afternoon, when an immense audience greeted her superb performance of *Tosca* with enthusiasm in accord with its merit and charm.

Her voice attuned itself to the varying moods with a color and a quality that carried conviction and was so well woven in the warp of it that the quality of illusion was surprising. Antonio Scotti furnishes a masterly and contrasting companion piece in artistry in one of the greatest dramatic creations of the operatic stage, *Scarpia*, past master of polished deviltry, who makes the clumsy torturers of the Inquisition

mere tyros in the art of agony. Again it is a pleasant duty to chronicle the return of Amadeo Bassi to the rôle of *Cavaradossi* as intensifying the impression for his fine vocalization. Director Campanini read the score with his usual taste and discrimination. He heard the singing of Miss Farrar for the first time and expressed his enthusiasm over its beauty and her work in no uncertain fashion.

Return to Italian Melody

The revival of the most dramatic opera of the old school, Verdi's "Rigoletto," attracted an audience of melody lovers that had many opportunities to express itself over a performance of more than ordinary interest. The opera was set forth in most attractive fashion with befitting scenic surroundings and the orchestra under Ettore Perosio gave the singers fine support. Mario Sammarco found something refreshingly new to reveal in the titular part, and made the action intense and telling in the second act. His dressing of the rôle was picturesque and authentic and the differentiation of the moods of the jester from the revengeful to the pathetic was well revealed in the vocalism as in the action. Alice Zeppilli was the *Gilda* and pleased in the music of the part carrying the action with modest demureness, and Tina de Angelo beautified the coquettish *Maddelena*, while Vittorio Arimondi gave the bravo *Sparafucile* bigness of voice. John McCormack was a debonair *Duke*, sang the old songs beautifully and, of course, was compelled to repeat "Women as Feathers Are."

The Campanini "Pop" Concert

The continued success of the Campanini concerts was marked by the presence of another large and appreciative audience Sunday afternoon at the Auditorium. Incidental to the performance, designed primarily to exploit the singers of the company, Sarah Suttle, a wonderful girl pianist, played Grieg's Concerto in A Minor in astonishing fashion with full orchestral accompaniment under the direction of Adolf Rosenbecker. The program was as follows:

Leporello's air from "Don Giovanni" (Mozart). Gustave Huberdeau; Two Polish songs, a "Dudziarz" (Paderewski) b "Krakowiak" (Noskowski). Jeanne Korolewicz; Neapolitan song, "Mamma Mia" (Nutille), Nicola Zerola; air, "Jewel Song from Faust" (Gounod). Marguerita Sylva; a Overture, "Mignon" (Ambrose Thomas), b "Ride of the Valkyries" (Wagner). Cleofonte Campanini; song, "The Two Grenadiers" (Schumann), Hector Dufranne; duet from "Un Ballo in Maschera" (Verdi), Jeanne Korolewicz and Nicola Zerola; Rakoczy March from "La Damnation de Faust" (Berlioz). Musical director, Marcel Charlier.

BALALAIKA MUSIC CHARMS HEARERS

Russian Court Orchestra Produces Stirring Effects with Its Strange
Instruments—Folk Songs Lend Flavor to a Notably Interesting Program—Rita Forna an Engaging Soloist

The even tenor of the New York concert season was interrupted on Monday evening, November 28, at Carnegie Hall by the concert of the "Great Imperial Russian Court Balalaika Orchestra," of which W. W. Andreeff is the conductor. Rita Forna, of the Metropolitan Opera House, was the soloist.

A considerable curiosity and expectancy preceded this concert and those attending it did not precisely know whether they were to hear a sort of sublimated mandolin and guitar club or real music.

The twenty-five members of the organization took to the stage curious-looking instruments—the balalaika, a sort of long-necked mandolin with a triangular body; the domra, with a round body; pipes resembling the Greek syrinx, and wooden spoons for producing a xylophone effect. The dulcimer, something between a harp and a cembalo, was already upon the stage. The members of the orchestra were in evening dress, excepting two, who wore a Muscovite costume. The balalaikas ranged in size from a mandolin to something approaching the double bass.

Mr. Andreeff, of slender, sardonic and Mephistophelian appearance, opened with the "Overture" which was really a somewhat developed Russian folk melody. The effect was curious and engaging. The first sound heard had something in it of the indeterminateness of the viola. This swelled until there were added to it the deep notes of the bass balalaikas and the higher notes of the domras. So finely modulated was the tone at the outset, and so gradually did it rise with steadily increasing power, that it produced the awesome feeling of the genie coming out of the bottle. One did not know to what great and terrific height it might arrive at the next moment, there being nothing in the previous experience of the hearer to enable him to guess it. At its highest, when

all the strings were vibrating, the tone rose to a very considerable volume, the timbre being infinitely more mellow and musical than the sound of a similar body of mandolins or other familiar instruments of which the strings are plucked.

Once the ear was attuned to the quality of sound attention was directed to its management, and this was in truth very remarkable. Andreeff, in developing these instruments and training the players in ensemble, has accomplished wonderfully artistic results. If the great symphony orchestras heard in America played invariably with the absolute perfection of nuance and rhythm of these balalaika players, there would never be anything to complain of. Truly, a fundamental element of the Russian genius is rhythm!

What gave the concert, however, its greatest interest was the strong flavor of the Russian *Volkston* which formed the concert's chief musical element. This *Volkston* spoke out so authoritatively that one felt himself transplanted into the heart of Russia. The program was as follows:

Fomeen, overture, "The Seven Knights and the Czarina"; comic folk song, "Molodka"; legendary folk song, "In a Pine Forest Roamed a Riderless Horse"; comic folk song, "I Have Been Dancing with a Gnat"; Rachmaninoff, "Floods of Spring"; Korsakov, "Song of the Shepherd Lehl"; Chopin, mazurka (arranged by Mme. Viardot-Garcia), Mme. Rita Forna; Delibes, "Passepied"; Puccini, "Rudolph's Song" from "La Bohème"; folk song, "Song of the Boatmen of the Volga"; "Ei Uchnem"; folk dance melody, "Let Me Walk with You in the Valley, Beloved"; wedding folk song, "The Bridal Kiss"; wedding folk song, "Czarina"; Tchaikowsky, "Chansons sans Paroles"; Andreeff, waltz, "Fawn"; Tchaikowsky, "None but the Lonely Heart"; "Why"; Rubenstein, "Es blinkt der Thau"; Mme. Rita Forna; balalaika solo, Mr. Trojanowsky (accompanied on the piano by Mr. Schultz); Fomeen, Souvenir de Tchaikowsky; Russian folk dance, "Bright Shines the Moon."

Of the folk songs the "Ei Uchnem," one of the greatest of all Russian folk songs, was the best. This song is heavy with the inexorable rhythm of toil and its performance on Monday evening was profoundly impressive. After this the song of the "Riderless Horse" and the wedding folk song, "Czarina," were the best.

Mr. Trojanowsky proved himself the Paderewski of the balalaika, and had to play a number of encores. Andreeff's waltz was encored and he returned with compositions of Grieg and Schumann.

Rita Forna pleased the audience with a dashing performance of the Rachmaninoff song, and a brilliant rendering of a Chopin mazurka, vocally arranged, which, curiously enough, seemed as if it had been directly transplanted from the operatic stage. Of the Tchaikowsky songs her "Why" was the most spirited and convincing and her rendering of the Rubinstein masterpiece brought her applause and recalls by the audience. André Benoist played good accompaniments. A large audience was present and its enthusiasm and interest were maintained throughout. A. F.

Press comments:

It took about two minutes to convince a New York audience that it was listening to a remarkable and most fascinating body of musicians. For besides souls, which spoke with eloquence to other souls, those Russians had the most exquisite sense of rhythm, the most delicate appreciation of shading, the most lovely tone and feeling.—New York American.

The audience's eyes were kept busy as the men of the orchestra came trooping in—numbering about twenty. But once they began to play curiosity gave place to admiration, for it is really a most artistic body of players and the music they make is a real delight.—New York Herald.

The music which Mr. Andreeff's musicians produce is exquisite in tone and amazing in its variety of nuance and its precision.—New York Tribune.

The tone effect produced by this band, both in variety of color, delicacy and organ-like quality, is quite indescribable. Mr. Andreeff has evidently studied the instruments very earnestly and he has rehearsed his men with such great care that the most delicate nuances are produced with unerring effect. Too, the band plays with splendid rhythm.—New York Times.

Mme. Alda's Success on Western Concert Tour

Mme. Frances Alda has returned from her second Western concert tour, which has included the principal cities between New York and Kansas City. One of the most pronounced of her recent successes was an appearance in Cleveland with the Thomas Orchestra, the first of a series of four concerts by visiting orchestras. Mme. Alda has been specially engaged for a series of operatic appearances in Montreal with the new Montreal Opera Company, after which she will resume her concert tour under Loudon Charlton's management, these engagements being interspersed with her twenty operatic appearances with the Boston Opera Company.

HOLIDAY "PARSIFAL" IN NEW YORK

"Lohengrin" Another Important Revival of Week in Opera—
Melba Reappears After Six Years and Constantino Makes His
Metropolitan Début—Both Triumph Decisively in "Rigoletto"

CASTS OF METROPOLITAN OPERA PERFORMANCES, WEEK OF
NOVEMBER 23 TO 29

"LA GIOCONDA," by Ponchielli, Wednesday evening, November 23.—*La Gioconda*, Emmy Destinn; *Laura Adorno*, Louise Homer; *Alvise Badoero*, Andrea de Segura; *La Cieca*, Maria Claessens (her first appearance); *Enzo Grimaldo*, Enrico Caruso; *Barnaba*, Pasquale Amato; *Zuane*, Bernard Begue; *Un Cantore*, Edoardo Missiano; *Iscopo*, Pietro Audisio; Conductor, Arturo Toscanini.

"PARSIFAL," by Wagner, Thursday afternoon, November 24.—*Amfortas*, Pasquale Amato; *Titirel*, William Hinshaw; *Gurnemanz*, Herbert Witherspoon; *Parsifal*, Carl Burrian; *Klingsor*, Otto Goritz; *Kundry*, Olive Fremstad; *A Voice*, Florence Wickham; *First Knight*, Julius Bayer; *Second Knight*, William Hinshaw; *First Esquire*, Lenora Sparkes; *Second Esquire*, Henrietta Wakefield; *Third Esquire*, Albert Reiss; *Fourth Esquire*, Glenn Hall. Flower Maidens, Lenora Sparkes, Rita Fornia, Rosina Van Dyck, Bella Alten, Marie Mattfeld and Henrietta Wakefield. Conductor, Alfred Hertz.

"RIGOLETTO," by Verdi, Thursday evening, November 24.—*Il Duca*, Florencio Constantino; *Rigoletto*, Maurice Renaud; *Gilda*, Nellie Melba; *Sparafucile*, Adamo Didur; *Maddalena*, Marianne Flahaut; *Giovanna*, Marie Mattfeld; *Monterone*, Giulio Rossi; *Marullo*, Bernard Begue; *Borsa*, Angelo Bada; *Ceprano*, Vincenzo Reschiglian; *La Contessa*, Helen Mapleson; *Un Faggio*, Emma Bornigga; Conductor, Vittorio Podesti.

"CAVALLERIA RUSTICANA," by Mascagni, and "I PAGLIACCI," by Leoncavallo, Friday evening, November 25.—*Cavalleria Rusticana*—*Santuzza*, Emmy Destinn; *Lola*, Jeanne Maubourg; *Turiadu*, Riccardo Martin; *Alfo*, Dinah Gilly; *Lucia*, Marie Mattfeld. "I PAGLIACCI"—*Nedda*, Bella Alten; *Cavio*, Enrico Caruso; *Tonio*, Pasquale Amato; *Peppe*, Angelo Bada; *Silvio*, Dinah Gilly; Conductor, Vittorio Podesti.

"DIE WALKURE," by Wagner, Saturday afternoon, November 26, with same cast as on November 18, excepting that Allen Hinckley replaced Basil Ruysdael as *Hunding* and Marianne Flahaut as *Fricka* instead of Florence Wickham.

"LOHENGRIN," by Wagner, Monday evening, November 28.—*Heinrich der Vogler*, Allen Hinckley; *Lohengrin*, Hermann Jadlowker; *Elsa von Brabant*, Berta Morena; *Friedrich von Telramund*, Walter Soomer; *Ortrud*, Louise Homer; *Der Heerrufer des Königs*, William Hinshaw; *Vier Brabantische Edle*, Julius Bayer, Glenn Hall, Arthur Hertle, Marcel Reiner; *Vier Edelknaben*, Lenora Sparkes, Anna Chase, Lillia Snelling, Henrietta Wakefield; Conductor, Alfred Hertz.

"LA TRAVIATA," by Verdi, Tuesday evening, November 29.—*Violetta*, Nellie Melba; *Flora Bervoise*, Jeanne Maubourg; *Annina*, Marie Mattfeld; *Alfredo*, John McCormack; *Georgio Germont*, Carlo Galeffi (first appearance); *Gastone*, Pietro Audisio; *Barone Douphol*, Vincenzo Reschiglian; *Marchese d'Abigny*, Bernard Begue; *Dottore Grenville*, Giulio Rossi; *Divertissement* by Gina Torriani and Corps de Ballet; Conductor, Vittorio Podesti.

Operas and casts for the remaining performances of this week and continuing to Wednesday, December 7, were announced as follows:

Wednesday evening, "ARMIDE," Mmes. Fremstad, Homer, Gluck, Rappold, Sparkes, Maubourg; MM. Caruso, Amato, Gilly, de Segura, Bada; Conductor, Toscanini. Thursday evening, "IL TROVATORE," Mmes. Rappold, Homer; MM. Slezak, Amato, Rossi; Conductor, Podesti. Friday evening, "MADAMA BUTTERFLY," Mmes. Farrar, Fornia; MM. Martin, Scotti; Conductor, Toscanini. Saturday afternoon, "CAVALLERIA RUSTICANA" and "PAGLIACCI," Mmes. Destinn, Gluck, Wickham, Mattfeld; MM. Caruso, Martin, Amato, Gilly, Bada; Conductor, Podesti. Next week, Monday evening, "AIDA," Mmes. Rappold, Homer; MM. Caruso, Amato, Didur, Rossi; Conductor, Toscanini. Tuesday evening, special performance, "TANNHAUSER," Weidt, Fremstad, Slezak, Soomer, Hinckley, Reiss, Hinshaw; Conductor, Hertz. Wednesday evening, "DIE WALKURE," Mmes. Weidt, Morena, Wickham; MM. Burrian, Soomer, Hinckley; Conductor, Hertz.

WITH the production of "Parsifal" and two other Wagner music dramas at the Metropolitan Opera House, the reappearance there after six years of Mme. Melba and the first appearance of the distinguished tenor, Florencio Constantino, the week at the Broadway establishment which ended Tuesday evening, November 29, may well be called signally eventful and important. Another reappearance of great interest was that of Maurice Renaud who had not sung at the Metropolitan since the days before the Manhattan Opera.

The opera which brought about the advent of these three great singers was "Rigoletto," given on the evening of Thanksgiving Day. A more memorable performance to distinguish the gala occasion, it would have been hard to devise, all three artists being at their best and co-operating in a manner to give supreme pleasure. Mme. Melba's last preceding appearance at the Metropolitan was on the evening of December 16, 1904, as *Mimi* in "La Bohème," under the management of Heinrich Conried. She was unable, through illness, to give further performances in New York that season and did not return until she made her debut at the Manhattan Opera House in January of 1907. Constantino, who is the tenor of the Boston Opera Company, also sang for a brief period at the Manhattan, and Renaud was one of the mainstays of the Hammerstein house during the entire period of its existence. All three artists had been heard at the Manhattan in the identical rôles which they assumed Thanksgiving night.

An overflowing audience welcomed and applauded the singers with a fervor seldom witnessed in any opera house. Mme. Melba was wonderful. Her tones, pure and fresh and bell-like, barely hinted of the passing years and there was always the faultless elegance of her style. In the "Caro Nome" aria and other florid music of the opera the luscious beauty of her voice and the unsurpassed art of her singing must have made her hearers lament that she appears here so rarely. The applause that followed her efforts stormed forth irrepressibly.

Constantino, as the *Duke*, was at his best, and his high notes rang out thrillingly. There was fine spirit in his acting as well as in his brilliant singing. The charm and sweetness of his voice and the finish of his artistic method produced an especially compelling effect in the "Donna è Mobile," the

delivering of which excited the audience to the highest pitch of enthusiasm.

Renaud's impersonation of the *Jester*, always a superb work of art, was never more impressive than on this occasion. This characterization has often been viewed at the Manhattan, but its tragic power seems to grow with every hearing. Renaud shared with Constantino and Melba the applause and the flowers that testified to the audience's pleasure. Adamo Didur was an effective *Sparafucile*.

The Thanksgiving "Parsifal"

In conformity with a custom which may now be regarded as definitely established, Wagner's "Parsifal" had its first performance of the year on the afternoon of Thanksgiving Day, the first holiday after the opening of the Metropolitan's season. The practice of reserving this drama for special occasions of this nature is to be commended as the festival spirit stubbornly refuses to disassociate itself from it. Last Thursday there was an enormous audience at hand, which filled even the points of disadvantage at the extreme sides of the balconies, and which for more than five hours sat or stood spellbound by the cumulative musical, dramatic and pictorial marvels of Wagner's imagination. There was every reason for thanksgiving, for all things considered there have been few more superb performances of "Parsifal" at this house since it was first introduced into the repertoire some six years ago. Owing to the excess of enthusiasm on the part of some of the hearers the customary silence was not rigidly observed after the solemn conclusions of the first and last act, but such applause was fully merited by principals, chorus, conductor and orchestra. After the second act there were curtain calls without number.

The distribution of the rôles was very much as in former years. Olive Fremstad's *Kundry* has, however, never seemed more convincing dramatically. Were it not for the voice one might well be inclined to wonder whether the wild, disheveled creature of the first act, the seductive enchantress of the second, and the sackcloth robed penitent of the last were really enacted by one and the same person. Vocally she fairly outdid her efforts of previous years.

Carl Burrian, also in gratifying vocal shape, was *Parsifal*. He has always been far from an ideal one in looks and his



Herman Jadlowker, as "Lohengrin," in which Rôle He Achieved New Success at the Metropolitan This Week

histrionic deficiencies make themselves unpleasantly evident in the episodes with *Kundry* in the second act. Mr. Burrian furthermore sins against one of Wagner's most express commands by singing much of his music directly at the audience. The same observation might also occasionally be applied to Otto Goritz, as *Klingsor*, though his is otherwise a thoroughly admirable impersonation.

Amato's Fine Work

Pasquale Amato sang *Amfortas*, and brought out the poignancy of the agonized laments. His frenzied outburst just before *Parsifal* appears with the healing spear was a remarkably fine piece of work. There was a considerable element of surprise in the *Gurnemanz* of Herbert Witherspoon. Mr. Witherspoon has in previous years done yeoman service in the small part of *Titirel*, but on seeing him as *Gurnemanz* one realizes that he is destined for the bigger things. Last week his voice sounded better than it has ever done before, and his clear enunciation made every word strike home to the audience. He emphasized the genial humanity of the character beautifully and touchingly and was especially effective in the narrative about the lost spear in the first act, and in the ineffably noble episodes of *Parsifal's* anointment and the Good Friday Spell, in the third. Praise must also be accorded to William Hinshaw, the basso, for his excellent work as *Titirel* and a Grail knight.

Seldom has the enchanting Flower Maiden episode been sung more bewitchingly than it was last week, and equally fine was the work of the male chorists in the communion scene and in the thrilling dramatic denunciation of *Amfortas*. Mr. Hertz, barring a few moments of boisterousness here and there, unfolded the orchestral splendors *con amore*.

An unfortunate contretemps occurred during the garden scene when an iron balcony on which a workman was occupied fell from the fly loft and hung suspended above the stage. Miss Fremstad displayed the utmost self-possession and continued her singing as though nothing had happened. To the credit of the audience be it also said that the episode provoked no dis-

turbing mirth. It was some moments before the trouble was rectified.

Until within a few years ago Wagner's "Lohengrin" was the most popular opera in the Metropolitan's repertoire. Toward the close of the Conried régime, however, the management began to evince signs of slothfulness and neglect in connection with the presentations of the work. Quite naturally the public became disgusted and stayed away, and so in certain quarters the cry arose that "Lohengrin" might profitably be dropped from the repertoire. Fortunately Mr. Gatti-Casazza and Mr. Dippel knew better. They saw where the real trouble lay, and so last season they brought out the opera reclothed and refurbished in every department. Under these conditions "Lohengrin" seemed as fresh and new as though it had just come from the press and the operagoing public gave many and ample demonstrations of its abiding love for Wagner's lovely creation. Last Monday evening it was presented for the first time this Winter and once more a very large crowd heard and applauded it, very few leaving the house before the final curtain fell only a few minutes before midnight.

Jadlowker an Effective "Lohengrin"

Most of the principals at this performance had already been heard in their respective parts before. The title rôle fell to Hermann Jadlowker, who sang it last year, but with far less effectiveness than on Monday. Walter Soomer as *Telramund*, Louis Homer as *Ortrud*, and Allen Hinckley as the *King* were all old friends, and for the small but important part of the *Herald* a more than satisfactory substitute for Adolf Mühlmann was found in the person of the American basso, William Hinshaw. The only other newcomer was Berta Morena, who had never before sung *Elsa* in this city. The more one hears Miss Morena the more unfortunate seems her deplorable method of singing, for she is otherwise an artist of the rarest abilities. Her *Elsa* was a poetic and altogether beautiful portrayal from start to finish. All the emotions which shake the accused maiden in the first act were strikingly mirrored in

[Continued on page 36.]

BONCI TRIUMPHS

IN HIS NEW YORK RECITAL IN CARNEGIE HALL

The First Test of His Theory On the Singability of English a Great Success—His Crusade In Favor of Opera In English Starts Under Most Brilliant Auspices

THE NEW YORK PRESS.

Alessandro Bonci, the greatest living exponent of bel canto, gave his first song recital in New York yesterday afternoon, in Carnegie Hall, before a big audience. The concert did not begin punctually at 3 owing to delay in seating the crowd, but it was well after 5 o'clock when the programme came to an end. Too long a time that, one would suppose, for any recital. Bonci's admirers, however, appeared to be hungry for more at the close of the two-hour matinée, and they rushed down to the front in a throng, clamoring for encores. The word "clamoring" is used without exaggeration, for calls came from various parts of the auditorium asking for special contributions. The singer, with his most ingratiating smile, gave in an inimitable way. "La Donna è Mobile" from "Rigoletto," and to that he added, after various insistent recalls, "I Sing Thee Songs of Araby," in English. Finally the noise calmed down a little and then there was a rush to the artist's room, where soon the little tenor and his little wife were engulfed in a maelstrom of admirers.

Much regret has been expressed because Alessandro Bonci no longer is a member of the Metropolitan Opera Company. Even in these days there are persons who, when they weary of dramatic vociferations, which a few decades ago would not have been tolerated, like to have a refreshing draught of such vocal delights as Bonci supplies. But yesterday's concert brought much comfort. If it was only by interrupting his operatic activities the little tenor could enter the concert field, then such an interruption certainly was exceedingly welcome. So thought more than one listener, and there were others in the crowd, who, looking at the proposition from an entirely different point of view, also felt satisfaction. At any rate, the Metropolitan Opera Company was well represented yesterday, and if a few members of that famous troupe did not feel Bonci was at a safer distance for comparison on the concert stage than in the big theater, some persons missed their reckoning.

The most beautiful contributions of the afternoon came at the very beginning. Gluck's "O Del Mio Dolce Ardor," Giordani's "Caro Mio Ben," Pergolesi's "Se Tu M'ami" and Paisiello's "Chi vuol la Zingarella" are songs which no one, we believe, can sing as exquisitely as Bonci, not even that great mistress of bel canto Marcella Sembrich. A master of the pure, sustained style of singing which these fine examples of classic music demand, Bonci gave the familiar Giordani number with extraordinary perfection of tone and the "Chi vuol la Zingarella" with inimitable grace and skill. All his best qualities were here revealed—the wonderful evenness of his voice, equalized to a point where all sense of registers is eliminated; the perfection of his tone emission, absolutely free and fluent throughout his range; his exquisite mezza-voce, his extraordinary command of dynamics from full voice to the most delicate pianissimo; his marvelous control of breath, and, last but not least, the limpid clarity and distinctness of his diction. Though never forced, Bonci's voice carried into the remotest corners of the vast auditorium, and so did every syllable he uttered.

After his first group Bonci gave as an encore Rossini's "La Promessa," which was received enthusiastically, though it did sound a somewhat trivial note after the charming Paisiello music. The aria "Il Mio Tesoro,"

from "Don Giovanni," which was one of Bonci's achievements in the Metropolitan Opera House, came next on the list. It was sung with the same easy perfection that made Mahler straighten up with surprise when he first heard it at rehearsal. Then Bonci sang Beethoven's "Adelaide" in Italian. This, however, proved to be his

satisfactory as in English. The nasal compression which the Gallic language requires comes into distinct conflict with his method of tone-production. And yet the tenor sang the Bizet composition inimitably and gave the Debussy "Romance" so delightfully it had to be repeated.

After the "Racconto," from "La Bo-

Hermann Jadlowker's well-meant attempts were not all at Bonci's recital yesterday. They would have been edified. In that aria the great little Italian tenor hurled defiance at his would-be substitutes. He sang it with amazing tone and taste. He phrased it faultlessly.

But the most fascinating feature of the recital was unquestionably Bonci's triumph in the songs which he interpreted in our vernacular.

After hearing him sing Mendelssohn's "On Wings of Music" and the well-known setting of "Who Is Sylvia?" none who heard him could deny the possibility of making English, the tongue of Shakespeare, Swinburne and Shelley, lovely and melodious.

Considering how short a time the tenor has devoted to the study of our tongue, the ease with which he mastered its supposed difficulties, making each word plain, was no less than marvelous. And he did more, much more. He made English sweet and musical. Just now and then some vowel had a foreign sound—some consonant was over or under emphasized. Otherwise, the way in which he handled our vernacular defied criticism.

I will go further.

Bonci sang his English words more purely—he pronounced them more clearly—than many in his Italian arias.

Some day, when he has tired of recitals, he may have a new career here as an exponent of English opera. He was applauded long and loudly after all his English arias. Not the least charming of his seven English selections was the "A Maid Sings Light," of MacDowell, which he gave with really admirable grace and taste and buoyancy.—Charles Henry Meltzer.

THE EVENING POST.

Yesterday afternoon Carnegie Hall was filled by an audience of enthusiasts, who listened with much pleasure to an excellent programme sung by Mr. Bonci, who appeared for the first time in New York as a singer of songs. Among others there were "Caro mio ben" of Giordani, Beethoven's "Adelaide," Schubert's "Who Is Sylvia?" and "Hark, Hark, the Lark," two songs of MacDowell, and two operatic arias, "Il mio tesoro" from "Don Giovanni" and "Che gelida Manina" from Puccini's "Bohème"; a generous programme, as well as a good one, for, beside these, were a French group, some Italian songs, modern and old, and several encores. The audience waved handkerchiefs and yelled with enthusiasm when Mr. Bonci began "La donna è mobile," and were almost as much pleased with "I'll Sing Thee Songs of Araby." A "Romance" of Debussy, a little less vague than the usual Debussy compositions, and the Puccini air were insistently redemanded, and the singer kindly repeated them.

Mr. Bonci has made a surprising growth in his English. The Schubert songs and Mendelssohn's "On Wings of Music" he sang in our tongue with excellent enunciation, and it was the same with the two MacDowell songs, "Long Ago" and "A Maid Sings Light," the latter being particularly suited to Mr. Bonci's style. He sang it charmingly, and one felt his own admiration of it and pleasure in letting others hear his favorite. The enthusiasm of the audience reacted on the singer, spurring him to his best, and this in turn stirred the audience to more enthusiasm, so altogether every one in Carnegie Hall enjoyed the occasion to the utmost.—Henry T. Finck.



Photo Copyright Aimé Dupont.

least satisfying contribution, for here preoccupation with purely vocal endeavors made him neglect interpretative demands.

The following number on the programme, Mendelssohn's familiar "On Wings of Music," brought an interesting moment in the afternoon's proceedings. Bonci sang in English, and though it was distinctly the English of a foreigner, it was so musical, so sweet, so clearly and intelligibly enunciated that amazement spread over the whole vast throng. Schubert's "Who Is Sylvia?" also in English, came next, and that was even better, every vowel sounding round and full, every consonant, though not in the least harsh, falling sharply on the ear. And when Bonci sang the same composer's "Hark, Hark, the Lark!" still more fascinatingly, the crowd broke into a storm of applause, which brought as an encore Luckstone's "Clown's Serenade," with its peculiar ending on the dominant.

In the French songs, which comprised Gounod's "Au Printemps," Bizet's "Vieille Chanson," Massenet's "Nuit d'Espagne," Debussy's "Romance" and Godard's "Embarquez-Vous," Bonci's diction was not as

hème," sung as only Bonci knows how to sing it, there were more songs in English—"What Is Love?" by Ganz; "Long Ago," by MacDowell, and the same composer's "A Maid Sings Light," which was given with fascinating daintiness. Then came a delightful "Serenata" by Sinigaglia; a "Notturno," by Leoncavallo, which sounded banal, and the same composer's "Vieni Amor Mio," which brought the programme to an end.—Max Smith.

NEW YORK AMERICAN.

Bonci, the master of bel canto, gave his first song recital yesterday afternoon, at Carnegie Hall, which was thronged with his admirers.

He sang old airs of the Italian classic school; songs by French modernists and German classicists, and songs in English.

Last, but not least, he enchanted all who listened to him by his exquisite rendering of the popular aria from the first act of "La Bohème," which made one wonder why the management of the Metropolitan Opera House had allowed him to leave the theater for the concert stage.

It is a pity that those who went into raptures on Monday night over

Management: Haensel & Jones, 1 East 42d St., New York



Dear MUSICAL AMERICA:

Already the partisans of Geraldine Farrar, Emmy Destinn, Mary Garden and Carmen Melis are "by the ears" over the question of the allotment of the heroine's rôle in the forthcoming production of Puccini's opera, "The Girl of the Golden West." The controversy gives me the opportunity to answer one criticism to which Gatti-Casazza as well as Puccini have been subjected, as to why they did not select one of our leading American prima donnas for the heroine's rôle instead of Mme. Destinn.

In the first place, it is proper to state that long ago Signor Puccini promised the rôle to Mme. Destinn, which he undoubtedly did because, as the composer of the opera, the proper rendition of the music is to him of primary importance, and, from that point of view, he considered that Mme. Destinn would be most likely to do his work full justice, and as we know that it is a very strong singing part those who admire Mme. Destinn's voice, as well as her art, will be inclined to agree with the composer's choice. Whether Destinn will meet the histrionic requirements of the part remains to be seen. In acting thus Puccini did not discriminate against any singer; he simply took the one he believed would best meet the vocal requirements of the rôle.

So far as Mary Garden is concerned, while there is no question whatever that she would give a marvelous representation from a dramatic point of view, some seriously doubt whether she would meet the requirements of the rôle from a musical standpoint. I refer especially to those who claim that Miss Garden has allied herself essentially with French opera and the French school, and has so far never scored a distinct success in an Italian rôle.

So far as Miss Farrar is concerned, while there is no doubt that she would carry all before her in the part, we must not forget that she is already scheduled to sing in the important revival of "Romeo and Juliet," which is planned, that she is further to create the leading soprano rôle in "Königskinder," and also to create "Ariane" in "Ariane et Barbe Bleue," which are both to have a production during the present season. Furthermore, as even the admirers of Miss Farrar would admit, the rôle, as it has been written, is out of her *genre*, because it is somewhat heavy.

The premiere of "The Girl" has been deferred and is now announced for next Saturday, December 10. It should be given with wonderful completeness, as not only is David Belasco working with the Metropolitan people in the most strenuous manner, which, by the bye, is his regular manner, but the artists themselves are studying with the actors and actresses who presented the drama originally under Mr. Belasco's direction; thus Mme. Destinn is working hard with Blanche Bates, while Signor Amato, who has the important rôle of the Sheriff, is studying with the actor who played that part. I have unfortunately forgotten his name.

The management has deemed it advisable to double the rates for seats on the opening night, which has not been done merely because of the tremendous demand, but because of the great increase in the expense of producing the opera—bringing Signor Puccini to this country, and in securing the rights to the first presentation, which should do a great deal to convince the "Doubting Thomases" in Europe who consider us an unmusical people when they see one of the most successful of modern composers thinking it advisable to appeal for a verdict first to a New York audience, and why should he not, apart from all business considerations. As I have stated before, a New York audience is most critical and exacting. Among it you will find all classes—the Germans, who demand good music; the French, who demand an exquisite taste; the Italians, who demand fine singing, then there are Cubans, Spaniards, Russians and English. Then there are the

discriminating Americans, especially those who have heard everything abroad, so when you come to think of it there is such a diversity of points of view in a first night audience at the Metropolitan as exists nowhere else in the cultivated world, and to satisfy them one must reach a very high standard, as has been shown in recent years in the failure of some musicians who have come over to this country with a great foreign reputation but who have gone back with their tail feathers badly ruffled.

Among the many things for which we can be grateful to Mr. Gatti-Casazza is his stern determination to put down the claque, which at some of the Italian performances has made itself most offensive. It did so the other night, and it is known that Gatti-Casazza promptly and squarely put his foot down and notified the representatives of the artists interested that it must cease. The applause of friends is one thing. A demonstration which goes so far as to endeavor to repress the praise that is given other singers than the one or ones in whom the claque is interested is to bring over to this country a European custom which is better handled in the breach than in the observance.

What a wonder some of the old singers are! Take Mme. Melba for instance. Out in the lobby, after she had made her appearance in the second act of "Rigoletto," the old-timers began comparing notes as to when they had first heard her, and they kept going back and back, until one said, "Well, what does it matter whether she is beginning her second half century or her second century. She will always be beautiful, and then there is her trill."

Yes! her trill is still marvelous and her voice still has charm, though, of course, it is not what it was, but one can say, as has been wittily said of Sembrich, that "she at her worst is better than most artists at their best." Of course, all the critics had nice things to say about Melba, even though some of them should have known that she was at times off the key. However, let that pass. If the rôle of a great soprano is not an easy one to fill, as a steady diet, neither is that of the critic.

I won a dinner! At the Thanksgiving matinee, as you know, "Parsifal" was given. During the second act a bridge carrying a portion of scenery with a poor unfortunate scene shifter, with some bags of leaves which he had to throw down at the end of the act, was seen to descend while Fremstad and Burrian were singing. Fremstad went right on, but Burrian appeared a little anxious, and was seen to express his opinion of the scene shifters, at the side, in vehement language. The whole incident was over in a few minutes, and, as I found out afterwards, was one of those accidents which might happen anywhere, and was due solely to the fact that one of the stage hands had thoughtlessly put his foot on the bridge, which so over-weighted its delicate adjustment that it promptly began to descend.

When the act was over I met some friends and we discussed the matter, and I then offered to bet a dinner with one of them that every daily paper in New York the next morning would feature the "important news" and that one or more would give this little slip—which did not stop the performance for a second, though it might have destroyed the illusion of the few who were looking at the scenery instead of listening to the music—as much importance as the revolution in Mexico or the serious revolt of the Brazilian fleet in Rio de Janeiro. The articles appeared as scheduled, and I won my dinner. I have not yet eaten it.

Writing of "Parsifal" reminds me that I must not let the opportunity go to compliment Herbert Witherspoon on his dignified and masterly representation of the long and difficult rôle of Gurnemans. He made it wholly human, and was not alone vocally satisfactory, but charmed everybody by the distinctness of his diction; in fact, his German was better understood than a good deal of that which was sung by Burrian, who is a German. Perhaps that is largely because a man who is singing in a foreign language will always be more distinct, because he is more careful. That was true of Bonci the other day at his concert, in which he was better understood when he sang in English than when he sang in his own Italian.

I am glad that Witherspoon made a hit with opera goers and with the critics, because he is an American, has worked hard, and deserves all the success that may come to him.

How the tables turn with the succeeding years! It was not so very long ago that old Walt Whitman wrote a poem—so called by poetic license—called "Italian Music In Dakota."

Somewhere out in the West he had heard

a cornet soloist play the "Miserere," or some other familiar Italian work, and the thought of Italian civilization finding place for itself among the Bad Lands was too much to resist.

Things are different now. The Italian composer of the day comes to America and brings us what? Not one of the old world stories re-told, but a tale of that far West in which it so astonished old Walt to find an encroachment of Italian opera.

Puccini brings us "The Girl of the Golden West," and writes out, I see, for the edification of your readers the notes of his theme of homesickness, and what is it? Nothing more or less than a Zuni sun dance.

It is not, as the writer of the article in your paper says, a Zuni Indian tune used by Carlos Troyer in his "Festive Sun Dance of the Zunis,"—it is the actual festive sun dance of the Zunis which was transcribed by Carlos Troyer on one of his visits to the people of that tribe.

It appears that Puccini has used at least one other Indian theme in his opera, a theme which has been treated by Harvey Worthington Loomis.

Here is the composer in America, much cursed by the chorus of critics for his use of Indian themes, contributing directly through this very work with Indian music to what is undoubtedly the greatest operatic sensation of the day.

Will the critics condemn Puccini on the same grounds, do you think? I am afraid that, however successful he may be, he will never lead the American critic around to giving the American composer credit for his work in unearthing this Indian material, and putting it, so to speak, into play. I am afraid that we are not through with this Indian question yet, much as our friends the critics would like to down it. I hear it rumored that a number of the very best works submitted in a current prize competition have an Indian origin and character.

My curiosity is really quite up concerning the forthcoming premiere. I must confess that I balked somewhat at Puccini's confidence in thinking that he has succeeded in reflecting the spirit of the American people, and the "strong, vigorous nature of the West."

Dvůřák came to us and wrote American music which was Bohemian. I fancy that Puccini will write American music which is Italian. I do not mean by this that he will not put something into his music, through his study of American music and character, which would otherwise not be there, but after all is said and done I fancy the spirit of it all will be the spirit of Italian musical art, just as we feel that Turner's rich and colorful pictures of Venice belong to the spirit of English art. It is always possible for a composer to go to any country and put down his impressions of it in tone, whether he gains those impressions from characteristic melodies, from landscapes, or from the temperament of the people. But what he does will never, under those considerations, be an actual expression of the reality of that particular place—it can at best be but a picturesque impression from without.

I doubt if the soul of a place ever gets expressed in music except by somebody who was born there, and who spent his boyhood there, so that the poetry and spirit of that place has identified itself with every separate molecule of his soul.

However, long live the "Girl of the Golden West!"

Debussy has long since, and often, written himself down a pagan. A pagan is presumably a heathen. It is the nature of heathen to rage. Therefore, when we see Debussy raging we experience no surprise.

Debussy has been repudiated in Munich. Debussy curses the Germans. It is easy to suppose that this is merely a matter of pique, and most people will think it so. I beg leave to differ somewhat from this

point of view, for under Debussy's words of rage I find some pretty sound common sense.

When he says of his native land: "the Germans cannot understand us," he is telling the truth. Germany has been musically exclusive for so long that it cannot see beyond its own musical horizon, and the results of modern French development, taken as a whole, are a sealed book to Germany. It is almost unthinkable that the German nation can work itself into a sympathetic understanding of modern France in music.

When Debussy says that the French should not "try to reach" the Germans he may be a little unnecessarily unneighborly. He probably means that the French should not "try to reach" the Germans by making propaganda in Germany for French music, as has recently been attempted. And in truth there is not much reason to, unless Germany invites such action. It always takes two to make headway in such a matter.

The French are in a much better position to understand the Germans. They fought off Beethoven and Wagner in Paris long enough, as is well known, but the reasons, in the latter case at least, were trifling. Beethoven was simply too serious for them at first, and they had to have his symphonies played one movement only at each concert. It did not take them long to see what he was driving at, since when the French, following the lead of Berlioz, have worshipped Beethoven.

It is interesting to note that the struggle in Beethoven's case was an artistic one, whereas with Wagner the struggle in Paris took itself into the sphere of society. It is the old story. Symphony is art, and opera is society, that is—it is regarded as such, whatever its internal seriousness may be.

The French were the first to analyze Wagner's harmonies satisfactorily. Despite these early struggles, France has been very receptive to German musical art, and it is the assiduous study of that art which has placed France where it stands today.

So Debussy is not talking ragtime when he says that it is better for the French to cease imitating weakly what other people say in their own language, and to cease raving over "false Italianism in music and false Ibsenism in literature."

It will take just some such surly word as Debussy's to show his compatriots the full meaning of their pseudo-Wagnerism of the past.

When Debussy says that music was not made for such purposes as to bring nations together I am inclined to quarrel with him. That is one of the things which music does, and that aim might reasonably be included in the reasons for the origin and existence of music. Of course, a Frenchman would not see it that way. He is too much concerned with the delicateness of the cosmos of his own artistic nature to take any humanitarian view of the subject.

The following quotation and question are from the New York Evening Sun:

Chicago's grand opera season was opened last night with great éclat. A number of men in evening suits were noticed in the audience.—From the Philadelphia Inquirer of yesterday.

What will they say when the same stars come East to sing in the Quaker City?

The Chicagoans will probably say: A number of persons capable of following the adagios were noticed in the audience.

Your,

MEPHISTO.

Leipzig Hears New English Opera

LEIPZIG, Nov. 26.—This week's operatic novelty was the first production here of the new grand opera called "The Talisman," by an Englishwoman, Adela Maddison. The reviewers did not take kindly to it, maintaining a characteristic attitude in refusing to take an Anglo-Saxon composition seriously.



Do You Love Opera?

In attending opera what one really wants is the *Story* in few words, not being obliged to follow a libretto. "OPERA STORIES"—just published—contains the Stories of over 120 Operas, including HABANERA, THE SACRIFICE, YSOBEL, and others to be produced, in America, this season for the first time on any stage—its price (50 cents) is but little more than that charged for one libretto.

"OPERA STORIES" also contains full-page Portraits of most Famous Singers.

Just the thing to bring to mind the story you have forgotten, or if you have not had time to attend the Opera it will give you such an insight into the stories that you will know all about them when the conversation turns that way.

Mailed (postpaid) on receipt of 50 cts., stamps, money order or currency.

HENRY L. MASON

492 BOYLSTON STREET, BOSTON

Copyright
Mishkin

DEATH CALLS YOUNG AMERICAN SINGER

Paula Woehning, of the Metropolitan Opera Company, Succumbs After Operation

Paula Woehning, contralto, and for the last few years a member of the Metropolitan Opera Company, died in the German Hospital, New York, on November 28. In a vain attempt to save her life both her husband, Herman Schwab, and her sister submitted to the blood transfusion process, but even this heroic measure proved unavailing, death resulting from the effects



Paula Woehning, Who Died Monday After a Surgical Operation

of an operation for gall stones. Mme. Woehning made her last appearance at the Metropolitan in the rôle of *Schwertleite* in the "Walküre" performance of November 17, and was seized with inflammation shortly afterwards. The operation was performed on Thanksgiving Day.

Mme. Woehning was an American, and about thirty years of age. She studied music under such masters as Xavier Scharwenka and Emil Fischer, and during her Metropolitan career gave every evidence of great capabilities, both as a singer and an actress. Her voice was one of fine quality and ranged from low E in alto to high C in soprano. Her repertoire was varied and included many German, French and Italian rôles, among them being *Ameris*, *Azucena*, *Maddalena*, *Nancy*, *Delilah*, *Ortrud*, *Brangäne*, *Fricka*, *Waltraute*, *Erda* and a number of others. It was in Wagner particularly that she demonstrated her abilities to best advantage.

Costumes in "La Gioconda"

NEW YORK, NOV. 25, 1910.
To the Editor of MUSICAL AMERICA:

I was much interested in the personal impression of Mr. Gatti-Casazza, manager of the Metropolitan Opera House, published in the last issue of your paper, and I presume that others, like myself, will have a better idea of his personality and aims than we had before. In the course of your article you state that Mr. Gatti-Casazza's particular "fad" is the study of history, in order that he may be aided in giving productions which shall, as far as the costumes, scenery, etc., are concerned, be historically accurate. Do you think that this claim can be made with regard to the costuming of "La Gioconda," for instance, which I have just witnessed? Do you think that the costumes in that opera were in any sense "historically correct," and would Mr. Gatti-Casazza venture to have the opera so costumed at the Scala, in Milan?

Respectfully,
G. R. BLANE.

Plan Benefit for Mme. Gilbert

A meeting was held in New York on November 27 to form a committee to arrange for a benefit to the widow of Charles Gilbert, the French baritone, who died in New York in October. When M. Gilbert

was first engaged for the Metropolitan Opera House, he received \$5,000 for the season. Later at the Manhattan his earnings increased and he was to have received \$12,000 this season for his services at the Metropolitan. His earnings abroad were small and his widow and eight-year-old son are left practically without resources. He had invested his earnings in a house in Belgium which is not yet finished and on which there are still charges to be met.

MAUD POWELL SCORES IN INDIANAPOLIS RECITAL

Her Playing Hailed as "the Event of the Season"—David Bispham Spends Thanksgiving in Town

INDIANAPOLIS, IND., Nov. 28.—The event of the week, and to many the event of the season, was Maud Powell's recital at the German House on November 22. If success be measured by applause, the famous violinist should have been well satisfied, for she was enthusiastically greeted on and after each appearance.

The program was unconventional, and appealed to the specialist, as well as to the music-loving laity. Nothing finer has ever been heard in Indianapolis than the unaccompanied Bach numbers, given with a regard for outline, perspective and color, that was perfection. Waldemar Liachowsky contributed a harmonious background in his accompaniments, and distinguished himself in several soli. He also assisted Mme. Powell in a scholarly, though not pedantic, reading of the Theme and Variations from the "Kreutzer Sonata."

David Bispham spent Thanksgiving in Indianapolis, and conducted a rehearsal of "Adelaide" which will be given in January for the benefit of the Boys' Club under the management of Ona B. Talbot. The cast includes David Bispham, Berrick von Norden, Zelda Seguin Wallace, Mrs. Carl Lieber, Marian Miller and Hortense Rauh. C. S.

Hattie Clapper Morris's Pupil to Sing with Boston Orchestra

Margaret Keyes, the contralto, who received her entire training from Hattie Clapper Morris, has been engaged to sing the contralto solos in "Omar Khayyam" with the Boston Symphony Orchestra, in Boston, this week. Miss Keyes, who has made rapid advancement in her profession, is but one of the pupils who owe much to Mrs. Morris's training.

Many other Morris pupils are filling important positions. Among these may be mentioned Giulia Strakosch, who, as an operatic singer, is winning laurels for herself and her teacher.

Josef Hofmann's Second Chicago Recital

CHICAGO, NOV. 28.—Despite the storm Sunday afternoon, a large audience gathered in Orchestra Hall to welcome the second coming of Josef Hofmann, under the auspices of F. Wight Neumann. The program was confined to three composers, Schumann, Chopin and Liszt. The Schumann group contained the Sonata in G Minor, "Vogel als Prophet," "Traumeswirren" and "Carneval." The Chopin selections embraced Polonaise in C Minor, Impromptu in A Flat, Mazurka in B Minor and Scherzo in E Major. The final feature was a brilliant revelation of Liszt: The Consolation in D Flat, Etude in D Flat, Legend in A Major and Polonaise in E Major. C. E. N.

Theodore G. Fischel Leaves the "Courier"

Theodore G. Fischel announced this week that he has severed his connection with the Musical Courier Company, and for the present can be communicated with at his home, No. 749 Fifth avenue. It is understood that he will enter the managerial business. He will shortly make a statement of his plans.

Concert Hall for Chemists' Club

A concert hall with a capacity of 400 will be built by the Chemists' Club of New York in its new club house shortly.



New Chicago Musical College Building
346-7-8-9 Michigan Bld'g
Chicago

CHICAGO MUSICAL COLLEGE

Now in its NEW HOME Facing the Lake Front Park

The finest building of its kind in existence. Housing the largest and most thoroughly equipped of all institutions of musical learning. The Strongest Faculty ever assembled in any Musical College. Contains Ziegfeld Hall—offering unsurpassed facilities for rehearsals and public appearances of students in Concert, Opera and the Drama. All branches of

MUSIC

SCHOOL OF ACTING. OPERA SCHOOL OF EXPRESSION. MODERN LANGUAGES.

Board of Musical Directors: Dr. F. Ziegfeld, Alexander Sebold, Herman Devries, Dr. Louis Falk, Felix Borowski, Anton Foerster, Paul Stoye, Hans von Schiller, Maurice Devries, Mrs. O. L. Fox. Recent Acquisition to the Faculty: Paul Stoye. Founded 1867.

DR. F. ZIEGFELD, President.

Catalog Mailed Free.

WANT CREDIT FOR MUSIC IN COLLEGES

Conference of Educators Urges Universities to Place This Study on Higher Plane

NORTHAMPTON, MASS., Nov. 28.—The seventh annual meeting of the Eastern Educational Music Conference was held at Smith College, Northampton, Mass., last Saturday. The presiding officer was Prof.



Prof. Henry Dike Sleeper, Who Presided Over the Conference

Henry Dike Sleeper, of Smith College. Representatives were in attendance from colleges in New England, New York and New Jersey, as well as a number of well-

known secondary teachers of music. The Conference, which held its first meeting seven years ago at Smith College, has now justified itself by developing into a vigorous and stimulating organization.

Preceding the formal meeting of Saturday a concert was given on Friday evening in the new auditorium of the college. The new Austin organ was played by Professor Sleeper and W. T. Moog. The Smith College Orchestra, numbering forty-five players, also appeared, under the direction of Rebecca W. Holmes.

President Burton, of Smith College, in extending an official welcome to the Conference, spoke of the place of music in general education. He outlined the aims of education as being the development of personality and of original, constructive power, and the acquirement of culture and of character; and spoke of the manner and degree in which the study of music satisfies these aims. "Intellectually," he said, "music has as much to offer as any science." He made a plea for the establishment of a standard for the valuation of "practical music" and for its correlation with theoretical instruction in music. "The true approach to music," he believes, "is on the interpretative side."

The Committee on Publication, consisting of Prof. L. B. McWhood, L. R. Lewis and G. C. Gow, with Osbourne McConathy and Ralph L. Baldwin, reported the impending issue of pamphlets, for free distribution, on "College Entrance in Music," "Music in Secondary Schools" and "Music in Colleges." These pamphlets are designed to spread information regarding the recent advances in musical education and to stimulate increased development.

Among several topics discussed, the most important was the question of granting credit for "practical music" in schools and colleges. A committee consisting of Professors Olmstead, J. P. Marshall and C. G. Hamilton presented a statement of principles that should govern the granting of such credit.

The next meeting of the Conference will be held at Teachers' College, New York City, under the direction of Professor C. H. Farnsworth.



Louis Saak

Louis Saak, formerly a conductor at the Metropolitan Opera House under Maurice Grau's management, died recently at his home in Lindau in Bavaria. He was 87 years old. He came to this country in 1891, and for eight years was one of the conductors at the Metropolitan. For six years he served at Covent Garden, and he was at the Stadt Theatre in Hamburg under Pollini's management. He was also conductor at other European opera houses. He was a nephew of Ignace Morcheles and a pupil of Dreyschock. He began his musical career as a piano virtuoso.

Beniamio Sinagri

EUFAULA, ALA., Nov. 20.—The people of this place paid unusual tribute to-day to Beniamio Sinagri, a member of the Royal Italian Band, playing here carnival week, who dropped dead Friday night. At two o'clock to-day the body, accompanied by the band, playing a funeral dirge, was escorted to the church, several prominent citizens acting as pallbearers, among them Prof. S. V. De Trinis, teacher of music at the Alabama Brenau College. Burial will take place in New York. J. P. M.

Frederick H. Jacobs

The Rev. Frederick H. Jacobs, for years known as the "Singing Evangelist," died in New York on November 24, at the age of fifty-five. On one of his evangelistic trips

abroad he served as musical director of the international Sunday school convention in Jerusalem.

Leo Klementjew

ST. PETERSBURG, RUSSIA, Nov. 10.—Leo Klementjew, a well-known Russian tenor, died in the Caucasus as the result of an operation for appendicitis on October 13 (old-style), at the age of forty. He had won much favor as *Nero* in Rubinstein's opera of that name. S. R.

Ferdinand Lachner

Ferdinand Lachner, a violinist and teacher at the Prague Conservatory, recently committed suicide by hanging himself as a result of overwrought nerves. He was fifty-four years of age and esteemed as a concert player and a composer.

William A. Schutt

William A. Schutt, well known as a church singer, died November 20 of a complication of diseases, at his home, No. 658 Halsey street, Brooklyn. He was forty-five years old.

Louise Pohl, the widow of Richard Pohl, is writing a biography of Hans von Bülow.

PEOPLE'S SYMPHONY CONCERTS

6 CHAMBER CONCERTS
F. X. Arens, Director.
Kneisel & Fionzaley Quartets
Barre Ensemble, Nonet, etc.
Course Tkt. \$1.50 for 2
Olive Mead Quartet, Dec. 13, 8.15 P. M.
Lillian Littlehales, Soloist. Dorothy Rich, Piano
Haydn, Quartet, G major; Galliard, Cello Sonata, F major; Tanéiev, Quartet, A major, Op. 13.
Off. 32 Union Sq. (Stuy. 3382) A. Lenalle, Mgr

MAE JENNINGS

MEZZO-CONTRALTO

Concert, Oratorio and Recital

Address:

858 Lexington Avenue 'Phone 3106 Plaza

RUYSDAEL

BASSO METROPOLITAN OPERA CO.

ELEANOR SPENCER

PIANIST

European Tour, 1910-11

Management:

Concert Direction Hermann Wolff
Flottwellstr. 1, Berlin, Germany

STATE OF NEW YORK

IN SENATE,
January 1, 1891.



REPORT
OF THE
COMMISSIONER OF THE LAND OFFICE
IN RESPONSE TO A RESOLUTION
PASSED BY THE SENATE
MAY 1, 1890.

ALBANY:
J. B. LIPPINCOTT & CO. PRINTERS.
1891.

CONSTANTINO

REPEATS HIS TRIUMPHS of Last Season with a series of REMARKABLE PERFORMANCES IN Lucia, Pagliacci, Boheme, Barber of Seville, Tosca and Gioconda, at the BOSTON OPERA HOUSE

Press Comments:

LUCIA

Constantino—Lipkowska. These names sold out the Boston Opera House at the popular-priced performance last night. Donizetti's "Lucia" was the opera.

There was voluminous applause at every opportunity, and on one occasion at least, there were shouts for Mr. Constantino. Perhaps he was only in good voice, and feeling his pleasant about it. At any rate, he fairly outdid himself and it may be said at once that he can hardly be surpassed as Edgardo in "Lucia." He is a most accomplished singer of the older Italian school, and for style and finish in the singing of such music he has not his equal to-day. It is a lesson for student and for reviewer to listen to his delivery of this old music which, the more familiar it becomes, the more apparent is its really great art.

As an actor Mr. Constantino has not a better rôle. He is a dignified and very good-looking Edgardo. He wears his clothes with an air, as they say, and no one could present a more illusive and romantic figure in this watery dramatization of the romance of Walter Scott. Mr. Constantino, histrionically as well as vocally, was a treat last night.

He gave actual dramatic importance to his entrance just before the sextet. His singing in that celebrated number, and his bearing throughout the scene, which is so trying to the feelings of the chorus and so melodious to the ear, was positively heroic. In this scene, and in his final great air, Mr. Constantino was a great artist indeed and such an exponent of the grand style as we seldom see.—*Boston Post*, Nov. 13, 1910.

Constantino was in fine voice and sang Edgardo with dignity and power. He proved the fallacy of the fast growing popular belief that "Lucia" is the opera solely of a sexette and the silly vocal gymnastics of a deranged young lady.—*Boston Advertiser*, Nov. 14, 1910.

Mr. Constantino repeated his performance, which is already known favorably here for its vocal and histrionic excellence.—*Boston Globe*, Nov. 13, 1910.

Constantino seemed at his best. Boston may well prize such an artist.—*Boston Herald*, Nov. 13, 1910.

Constantino's Edgardo was exceptionally well sung and well acted, he throwing his Italian fervor into the part with the result that he demonstrated as never before his ability. His tone coloring and attack were of a high order.—*Boston Journal*, Nov. 13, 1910.

PAGLIACCI

Mr. Constantino's Canio is the best that Boston has seen in many a year. It is splendid in its vocal vigor and it exhibits the favorite tenor in one of his most successful dramatic efforts. This and his Don Jose, in "Carmen," are two fine achievements to Constantino's credit in recent years.—*Boston Journal*, Nov. 17, 1910.

Signor Constantino was in fine voice and made much of the thrilling finale of the first act.—*Boston Advertiser*, Nov. 17, 1910.

Mr. Constantino, as Canio, sang with unusual dramatic force and power.—*Boston Post*, Nov. 17, 1910.

Mr. Constantino was enthusiastically applauded after the famous song that ends the first act.—*Boston Herald*, Nov. 17, 1910.

He sang as if he loved the part, and produced big, broad tones in true dramatic fashion. His singing of the great aria at the end of the first act was thrilling and the rich notes throbbled with the poignant misery of the poor mummer.—*Boston American*, Nov. 17, 1910.

Constantino Applauded.

Signor Constantino as Canio and the Puccinello created a storm of applause for himself. He showed that he could handle impassioned music as well as the fluent, delicately amorous, and his voice has the rare charm of never suffering strain at any point. Seldom does such a radiant smoothness pervade a voice throughout its range and in all its emotional expression.—*Boston Traveler*, Nov. 17, 1910.

Admirable, again, was Mr. Constantino's suggestion in his tones in the scene of the pantomime, of the racking reality to Canio of emotions that before he had only feigned.—*Boston Transcript*, Nov. 17, 1910.

TOSCA

Mr. Constantino was also very successful. He is an unusually versatile singer, for there are few tenors who may hope to sing in "The Barber of Seville" on a Saturday afternoon and in "La Tosca," a taxing part of an absolutely different nature, on a Monday. Mr. Constantino was happy in his performance, whether singing the long, curving phrases so characteristic of Puccini and so popular with the people, or in passages calling for striking declamatory effects; and at this time it is quite unnecessary to speak of the beauty of the voice itself.—*Boston Post*, Nov. 22, 1910.



FLORENCIO CONSTANTINO AS "MARIO" IN "TOSCA"

Photo Copyright by Mishkin.

Mr. Constantino was in excellent voice and sang with uncommon beauty of tone and genuine expression. As singer and actor he has seldom shone so brilliantly.—*Boston Herald*, Nov. 22, 1910.

Constantino, too, was in excellent form, but even he could not surpass his excellent work in the rôle of Cavaradossi last season. In the dreadful scene of the second act he acted as well and sang finely. The duet of the first act was sung with real enthusiasm, and here Melis and Constantino shared the honors together. Signor Constantino's work progressed steadily to the end. It was a triumph artistically, even if it could not go beyond his excellent performance of the rôle last year. Constantino's voice seems at present to be in the best of condition and he certainly takes rank with the great tenors of the world.—*Boston Advertiser*, Nov. 22, 1910.

Florencio Constantino, singing the part of Cavaradossi for the first time this season, was in his most brilliant form. The "Recondita armonia" in the first act and the "E lucevan le stelle" in the third act were gems of the purest lyric art. But it was not alone in the lyric moments that Constantino showed his ever-increasing strength. In the exciting scene in which the tortured painter flings defiance at the chief of police, Constantino displayed a dramatic force which was artistic and appropriate in every detail and which admirably sustained the tremendous intensity of the scene in the Farnese palace.—*Boston Journal*, Nov. 22, 1910.

And as much may be said of Constantino's singing and acting of the part of the artist, Cavaradossi. In striking contrast to the rendering of the rôle at the performance a week ago, Signor Constantino put into it all the emotional strength of the lover who loved deeply, of the man who would suffer extremest torture rather than betray a friend. The rarely sweet quality of his lyric voice found the fullest expression in the opening "Armonie Diverse," and even richer expression in the "Lucevanne il stelle" of the last act.

In the duo with Mme. Melis he was even a tenor "robusto" for a brief moment, the dramatic intensity of the instant carrying him almost into another vocal realm. Throughout he sang the thought and not the music alone; the passion of the artist who loves with all the fervid color of his paintings, whose love, too, is to him a thing of perfection, an ideal, colored and vitalized his singing throughout.—*Boston Traveler*, Nov. 22, 1910.

LA GIOCONDA

Signor Constantino seems in better voice than ever this season. His tones are always secure, even in the highest register, and his acting is gaining every day. Constantino is a tenor who is great to-day, but he has not yet reached his zenith. Of course his chief effect was made in "Cielo e Mar," which is a trifle too treacly as a composition to suit our taste, although the public loves it.

Constantino thoroughly shared the laurels of the evening; both in solo and concerted work he was excellent.—*Boston Advertiser*, Nov. 26, 1910.

Constantino sang Enzo with the same intensity of feeling and beauty of tone that we have come to expect of him with every performance. His New York triumph, perhaps, gave him fresh impetus for his gala moments, for he certainly did enter into the spirit of his part with enthusiasm, and won his usual plaudits from the audience.—*Boston Traveler*, Nov. 26, 1910.

Mr. Constantino was at his best, carrying all before him, singing as easily and gracefully as if he had done nothing but this character for a twelvemonth.—*Boston Transcript*, Nov. 26, 1910.

And there was the ever-ready, golden-voiced Constantino, back from a genuine triumph in "Rigoletto" at the Metropolitan Opera House, in happy spirits, as usual, and in fine vocal trim. The "Cielo e mar," in the

Press Comments:

second act, was a study in lovely tone charmingly expressed. There was an appropriate mood in the famous number as well as a lyric felicity that would be difficult to duplicate. That beautiful song to the stars and the moonlit waves, and the angel that was not to come from heaven in a cloud, but from a palace in a gondola that last night floated back and forth with unworldly good behavior, was indeed a delight to the lovers of bel canto—a few of whom are left, despite Debussy and the other insurgents.—*Boston Journal*, Nov. 26, 1910.

Mr. Constantino's Enzo furnished again an example of the beautiful vocal tone and appreciative dramatic expression that have endeared him to so many audiences in so many varying parts.—*Boston Herald*, Nov. 26, 1910.

Mr. Constantino as Enzo appeared in one of his best rôles, and, although fresh from a performance in New York, was in excellent voice, and gained much applause with his first solo, "Cielo e Mar."—*Boston Post*, Nov. 26, 1910.

LA BOHEME

Mr. Constantino, too, was in good voice. His singing of the beautiful aria telling of the poet's dreams and aspirations, in the first act, evoked enthusiasm that temporarily brought the performance to a full stop. In the duet with Miss Nielsen at the close of that act, and again at the end of the third act, his tones, like those of the prima donna, were full of tender beauty.—*Boston Journal*, Nov. 19, 1910.

When Constantino finished "che gelida manina" came the first round of applause, but this was small beside the demonstration at the end of the first act, when the two high C's of the lovers, Mimi and Rodolfo, floated from behind the scenes.—*Boston Post*, Nov. 19, 1910.

Constantino was in good voice, and brought fervor and honest tone to aria and recitative. From the bars of "Che gelida manina" in the first act he bore always the romantic air in fine fidelity to key and sentiment.—*Boston Advertiser*, Nov. 19, 1910.

Constantino's Rodolfo is an exquisite creation. The light-heartedness of the student and the anguish of the bereaved lover were equally evident and the full, mellow beauty of his voice brought rapture to his hearers. It was the kind of singing that would drive a gallery into frenzy.—*Boston American*, Nov. 19, 1910.

The beauty of the singing of Mr. Constantino and Miss Nielsen in this opera last year is well remembered. There was much last night to recall it.—*Boston Globe*, Nov. 19, 1910.

BARBER OF SEVILLE

Volubility in recitative and fleetness in florid passages gave Mr. Constantino's Count Almaviva distinction.—*Boston Herald*, Nov. 20, 1910.

A performance of "The Barber of Seville" afforded pleasure to a large audience at the opera yesterday afternoon.

If Rossini's arias now seem artificial and the recitative dry, there is rich, spontaneous humor in the situations from Beaumarchais' comedy, and the passing of the school of singers who may venture in this music is to be deplored.

The vocalists of Rossini's day were content to take time to build the voice. The ability to execute a scale with clearness, equality and flexibility was not merely an accomplishment—it was a necessary part of a singer's equipment.

Almaviva's music is a testimonial to the vocal school in which men as well as women learned how to sing the rapid coloratura no less than the sustained romanza. Even Figaro did not escape these merry roundelays.

Of these three characters yesterday, it fell to the count and to the art of Mr. Constantino to uphold the traditions which characterize the time and the style of this opera.

Where at the Metropolitan Opera House in New York, or at the Auditorium in Chicago, is there a tenor who can draw the broad and glowing curves of Rudolph's music one night, and the finer, more fleet and flexible lines of Almaviva's vocal embellishment the following afternoon?

There was ease, fluency and often sheer beauty in his florid singing. His delivery of the recitative, particularly as it approached the speaking voice, was of excellent variety, animation and power of suggestion.

His impersonations of the drunken swash-buckling soldier and the alternately weak and amorous music master were rich specimens of clever fooling.—*Boston Globe*, Nov. 20, 1910.

The music of Rossini is bewitching in its joyousness and humor. It is also extremely florid. It not only requires a fine coloratura soprano, but what might be termed a coloratura tenor. The latter are as scarce as water-melons at Christmas. Modern tenors balk at the passage work of Rossini. Constantino sang the airy music as though he was fond of it and trilled and ran scales and performed vocal gymnastics like Tetrassini.—*Boston American*, Nov. 20, 1910.

SUCCESS OF THE GREAT TENOR

CONSTANTINO

AS THE DUKE IN RIGOLETTO AT THE

METROPOLITAN OPERA HOUSE, NEW YORK, NOV. 24, 1910

Enthusiastic Applause of Immense Audience and Demands for Encores After the Ballade in First Act, "La Donna è Mobile" and the Quartet.

WARMLY WELCOMED on His First Appearance Before a New York Audience for Two Seasons.

DAILY PAPER REVIEWS:

Nella recita serale dello stesso giovedì con "Rigoletto," sebbene il pubblico non fosse affollatissimo, ha suscitato un meritato entusiasmo il tenore Florencio Constantino.

Egli nei panni del *Duca di Mantova* non solo riuscì, come al solito, ad essere un simpatico attore, squisitamente elegante nelle meditate risorse dell'azione drammatica, ma nelle facili modulazioni della sua voce limpidissima, ch'egli emette con una spontaneità invidiabile, nella soavità della frase in cui egli fonde un sentimento di vita veramente vissuta, Florencio Constantino ha pienamente vinto la gran prova, e pienamente giustificato il nome suo, la sua fama, che ci veniva ancora testè dal Sud America, circondata da una fulgidissima aureola di trionfali successi.—*New York L'Araldo Italiano*, Nov. 25, 1910.

(TRANSLATION)

In last night's performance of "Rigoletto" at the Metropolitan there was great enthusiasm for the tenor Constantino. His interpretation of the *Duke* was full of sympathetic and dramatic action. His limpid voice was used in modulation with great facility. The emission of his tones was enviable in their spontaneity and in their sweet quality. Constantino justified his reputation of past seasons here and of his triumphal success in South America.

A huge audience had gathered, filling every available seat and the standing room rows deep. Mr. Constantino also received tokens of appreciation in the shape of wreaths and bouquets.

Mr. Constantino, as the *Duke*, was in good voice, and he let his high notes ring to his heart's content and to his hearers' delight.—*New York Herald*, Nov. 25, 1910.

He is a tenor with a voice of lovely quality, which he controls with great art. The famous "Donna è Mobile" aria he sang exquisitely.—*New York Evening World*, Nov. 25, 1910.

Mr. Constantino, also formerly of the Manhattan, sang the part of the *Duke* with a good voice.—*New York Evening Mail*, Nov. 25, 1910.

Perhaps the friends of Caruso were out in force, perhaps the friends of Alessandro Bonci, too, who often had sung in the very opera produced last night for the first time this season. However that may be, when Constantino had finished singing "La Donna è Mobile"—for "Rigoletto" was the opera presented—the applause of his admirers was interrupted rudely by loud "boos" from lofty regions of the theater and the noise of friends and foes in uproarious combination continued for fully a minute.—*New York Press*, Nov. 25, 1910.

An enormous audience evidently regarded the performance as a gala occasion. It was cordial in its reception of the chief singers, and too noisy in the case of Mr. Constantino's friends in the gallery. It is almost a matter of course that much enthusiasm was deserved. Mr. Constantino is still familiar as the *Duke*, and last night his lovely voice was in good estate.—*New York Globe and Commercial Advertiser*, Nov. 25, 1910.

Constantino, as the *Duke*, sang his first song with great spirit. The "Donna



F. CONSTANTINO AS "THE DUKE"

è Mobile" was fluent and finished and his impersonation altogether commendable. I liked him, indeed, better than at the Manhattan.—*New York World*, Nov. 25, 1910.

To listen to "Rigoletto"—which, though it has some excellent airs and ensembles and is splendidly dramatic in the last act, is not one of the mature works of Verdi's great genius—with an ordinary cast would have been a depressing anti-climax after the sublime strains of Wagner's "Parsifal," which had ceased only two hours when "Rigoletto" began. But there were points about last night's performance that insured for the Metropolitan another jammed audience. Nellie Melba had returned, after six years, to the scene of many triumphs—to win another—and the popular Spanish tenor, Constantino, was to appear for the first time on the Metropolitan stage. This combination proved to be irresistibly attractive, and instead of an anti-climax there was simply a difference.

Mr. Constantino again earned the admiration of lovers of song by his beautiful voice, and, in general, by his use of it. His voice is a manly one, absolutely true to the pitch.—*New York Evening Post*, Nov. 25, 1910.

The irony of fate last night transformed four singers who once throned it at the Manhattan with four shining stars of the Metropolitan.

It was a memorable night. One of the chief singers had not been heard before at the Metropolitan. Circumstances had prevented Mr. Constantino, the distinguished tenor, from singing at that house.

Although the theater had been crowded in the afternoon, last night it was impossible to buy seats. A smart and happy audience had succeeded the more earnest and devout throng which attended the performance of "Parsifal."

The stars were all in splendid voice. They were welcomed with enthusiasm. But, on the other hand, Constantino had charm and sweetness. He suggested—not in his appearance, but in his singing—the character of a lover. He had sentiment and lightness and expression.—*New York American*, Nov. 25, 1910.

Constantino's performance of the *Duke* is a pleasing one, and he sang and acted with spirit.—*New York Evening Telegram*, Nov. 25, 1910.

The performance of "Rigoletto" last night was received with abundant evidence of satisfaction by the audience, which occupied every bit of space in the house.

Mr. Constantino appeared also to advantage at the Metropolitan and his excellent singing was heard with real pleasure.—*New York Sun*, Nov. 25, 1910.

Mr. Constantino, who was also a member of Mr. Hammerstein's company, though for a much shorter period, likewise made his first appearance at the Metropolitan Opera House.

The performance last evening was made brilliant by the co-operation of these three admirable artists.

Constantino's brilliant and incisive tenor rang resonantly and called forth many signs of approval.—*New York Times*, Nov. 25, 1910.

The Spanish tenor, Constantino, a new and capital *Duke*, also celebrated the lion-and-lamblike peacemaking of the Metropolitan and Hammerstein.—*New York Evening Sun*, Nov. 25, 1910.

Den Herzog gab Signor Constantino als liebenswürdiger Schwerenöther; die große Arie im dritten Akt sang er mit viel Innigkeit, und auch mit der „La Donna è mobile“ enthusiastisch mit die Hörer.—*N. Y. Morgen Journal*, Nov. 25, 1910.

(TRANSLATION)

Constantino gave his own personality to the great aria of the third act, and there was great enthusiasm after "La Donna è Mobile."

Der Tenor Herr Florencio Constantino sang gestern den Libertin im Herzogsmantel, den er mit wirklicher Frische und artli render Rücksichtlosigkeit ausstattete. Ein ruhmreich gewählter Herr, dieser Duobesitzer, dem die Nacht nur Tschamantel zu sein in verächtlichen Lebenswandel ist. Stimmlich hat die Höhe des Sängers an Glanz gewonnen. Herr Constantino sang namentlich seine Arie im dritten Akt schön und führte auch seinen Part im Quartett mit großem Effekt durch. Auch seine Wieder-gabe der frechen Gonzonetta im vierten Akt gefiel dem Publikum ungemein. Er sang dieses Liedchen, Caruso gleich, ganz richtig als herausfordernden Spottgesang auf, und nicht als galante Troubadourromance, wie z. B. Herr Bonci.—*N. Y. Staatszeitung*, Nov. 25, 1910.

(TRANSLATION)

The tenor, Florencio Constantino, sang the part of the libertine in the person of the *Duke* with freedom of delivery and freshness of voice. His high tones are of great brilliance. He sang the aria in the third and his part in the quartet with beauty of tone. The romance in the fourth act greatly pleased his audience, for he sang it as does Caruso, lightly and without forcing of tone; and, unlike Bonci, who sings it as the romance of a gallant troubadour.

M. Constantino, as the *Duke*, sang with dash and verve, and his performance in the main deserves commendation as brightly and vividly voiced.

Celestialized in the topmost gallery, however, was a strong party of hostile operatic Indians most ardently and on general principles opposed to him. They were probably the condottieri of another and jealous tenor, for when M. Constantino had finished "La Donna è Mobile" his merited applause was mingled with an outburst of canine howlings and portentous groans from the part of the house in which the anti-Constantinians had enthroned themselves.

The Spanish tenor paid but contemptuous attention to his mercenary foes and sang with renewed energy and self-assertion.—*New York Morning Telegraph*, Nov. 26, 1910.

100

F
—
ARTHUR
7

EXCELLENT SINGING BY PUPILS OF MRS. NEWKIRK

Students Appear as Soloists and in Chorus at Norwalk, Conn., Concert

A delightful recital was given at Lockwood's Hall, Norwalk, Conn., by the pupils of Lillian Sherwood-Newkirk, on Tuesday evening, November 22.

Mrs. Newkirk is to be congratulated on the excellent work of her pupils, every singer appearing on the well-arranged program showing most refined, careful training. In tone production, especially, these pupils showed evidence of well directed



Lillian Sherwood-Newkirk, a Successful Teacher of Singing in New York and Norwalk, Conn.

study. In addition to the soloists a chorus of thirty of Mrs. Newkirk's pupils, who meet with her weekly for training in chorus singing, sang with delightful tone quality and in fine style.

Florence Austin, the well-known violinist, was the assisting artist. She received an ovation from an audience which crowded the hall.

Mrs. Newkirk's studio is in the Metropolitan Opera House building, No. 1425 Broadway, and in addition to her Norwalk studio she has charge of the vocal department in two seminaries, "M. B. I." and "Hillside" School, Norwalk, Conn. The program of the evening follows:

Gounod, "Soldiers' Chorus" ("Faust"), Pupils' Chorus Club; H. Ward, "The Call of Rahda," Miss Pollard; Mendelssohn, "O, Rest in the Lord" ("Elijah"), Miss Burns; Bungert, (a) "Bettlerliebe," F. N. Barbour, (b) "Stars of the Summer Night," Mrs. Atwater; Goetze, "Still wie die Nacht," Miss Smith, Mr. Austin; Beethoven, (a) Minuet, O. Musin, (b) Valse de Concert, (c) Bohm, "La Mouche," Miss Austin; E. Nevin, (a) "The Rosary," (b) Van der Stucken, "Laughing Song," Chorus Club; Giordani, "Caro mio bene," Miss L. Gray; Godard, "Berceuse," from "Jocelyn," Miss Cassidy (violin obbligato by Miss Austin); Bemberg (a) "Hindoo Song"; Rubinstein; (b) "Der Asra," F. Alward (c) "The Blackbird," Miss Jaeger; Sarasate, "Zigeunerweisen," Miss Austin; Handel (a) "Rejoice Greatly" ("Messiah"), Grieg (b) "Der Schwan," F. N. Barbour (c) "Awake, It is the Day," Miss Smith; Sullivan, "Sink and Scatter" (final chorus from cantata "On Shore and Sea"), Chorus Club.

Franceschina Prevosti, the English coloratura contralto who has been Germany's

favorite *Violetta* for years, has decided to teach in Berlin part of the season hereafter, by way of filling the gap caused by Lamperti's death.

GRAND OPERA DEFINED.

Wherein It Differs from Forms of Opera Mistakenly Called "Grand"

The precise meaning of "grand opera" was settled more than a century ago, and ignorant Americans cannot alter it, writes W. J. Henderson in the New York Sun, merely by the easy method of misusing it. They cannot even enter the weak, and evasive plea, so often entered by ignorance in extenuation of incorrect use of language, that custom has given sanction to it. The custom of the ignorant can never be accepted as a verdict in regard to the technical terms of art, literature or science.

For more than a century it has been the established custom of the specialists in music to use this expression "grand opera" to mean a lyric drama in the grand style, one with a serious subject, treated poetically in the book, composed throughout with recitativo stromentato (no secco recitativo) and employing always the delineative powers of the orchestra.

Verdi's "Otello" and "Aida" are grand operas. Verdi's "Falstaff," though sung by the same company of singers and in a "grand" opera house, is not a grand opera. It is an opera buffa. That is the technical title, and it means just "comic opera," nothing more nor less. It would be correct to class Puccini's "Tosca" as a grand opera, but his "La Bohème" would not so be classed for the reason that, despite its pathetic ending, it is a comedy. Mr. Puccini and his librettists evaded a definition by calling it just "La Bohème," four acts.

It might astonish some of our readers to learn that eminent European authorities call "Don Giovanni" an opera buffa. It certainly would not be classed as a "grand opera" in France, while Gluck's "Armide" would be. Meyerbeer wrote grand operas in the most exact sense of the expression. Rossini sometimes did and sometimes did not.

KNEISELS IN CHICAGO

Quartet Opens Season in That City, Playing a Russian Novelty

CHICAGO, Nov. 24.—The Kneisel Quartet attracted a critical and musicianly audience at the opening concert of its season Sunday afternoon, in Music Hall. This wonderful string body keeps its enlistment intact and its same rare power of harmonious adjustment. Mystery and poetry were delicately revealed in the Brahms A Minor Quartet. As the final feature Beethoven's Quartet, op. 18, was given. The wonderful strength and smoothness of its interpretation moved the audience mightily.

The novelty of the program was a quartet from a young Russian who has attracted the attention of Franz Kneisel, Serge Taneiev. The opening movement of this composition was rather large and promising, and was followed by eight variations which echoed and re-echoed the beauties of the composition in many delicate responses. The first movement had a certain rhythmic characteristic of the Russian school that was not so marked in the other details, which were very closely and very delicately designed. In fact, all of the vari-

FAMOUS IN THE MIDDLE OF THE 19TH CENTURY AND IN THE 20TH CENTURY—SUPREME

KRANICH & BACH PIANOS

A

C

ACCEPTED everywhere by critical Americans as representing the Highest Attainable Standard in American Piano Craft.

CONCEIVED by the men whose names appear upon the fallboard, made under their personal supervision and the most ideal conditions—these pianos are in every respect individual and incomparable creations.

Sold on terms that conform to the personal requirements of any reasonable customer.

WRITE FOR

TWO interesting little books describing the greatest improvements in piano construction—they will be sent free with our handsome 1910 catalogue.

KRANICH & BACH, 233-45 E. 23d St., NEW YORK

HEARD IN OWN WORKS

Portland (Ore.) Woman Reveals Talent Both as Composer and Pianist

PORTLAND, ORE., Nov. 20.—Last week the Russian dancers, with Mlle. Pavlowa and M. Mordkin, gave three performances at the new Baker Theater, with the "Standing room only" sign displayed long before the doors were opened. Never has Portland been more enthusiastic than over this wonderful combination of music and dancing. Mlle. Pavlowa and M. Mordkin were given many recalls.

At the last meeting of the Monday Musical Club, Mrs. Ralph C. Walker, who has recently returned from a year's study with Hugo Kaun in Berlin, gave several of her own compositions in a delightful manner. Mrs. Walker is a young pianist whose talent has long been recognized, but no one was prepared for the remarkable development which the past year has made. Her tone poems, "Fantasy" and "Nocturne," are beautiful and display true musicianship which was further brought out by her exquisite rendering of them. Mrs. Walker will soon leave for New York to further perfect herself in her art.

Francis Richter gave his farewell concert on Sunday afternoon at the New Heilig Theater, before a large audience, whose enthusiasm bespoke the pride that local music lovers feel in this wonderful blind pianist who has gained splendid recognition abroad as well as at home.

H. C. For the Berlin *Woche's* waltz competition over 4,200 waltzes have been sent in.

ations appeared to belong to a sunnier land than that of Tchaikowsky. The effect of the whole work was pretty rather than profoundly moving in any sense, although it was sufficiently original to hold its own. C. E. N.

Cast of "Bohème" Announced for Bessie Abott Opera Company

Liebler & Co. have announced the complete cast for Puccini's "La Bohème" for the opening performance of the Bessie Abott Opera Company at Charleston, S. C., on Monday, December 5. Miss Abott is to sing *Mimi*, in which part she appeared at the Paris Grand Opéra and the Metropolitan Opera in New York. Giuseppe Giorgi will sing *Rodolfo*; Francesco Nicoletti, *Marcello*; Virginia Novelli, *Musetta*; Adamo Gregoretti, *Schaunard*, and Giovanni Gravina, *Colline*, while Antonio Oteri, Ettore Trucchi-Dorini, Umberto Micheli and Pietro Alberto have the other parts. Cesare Clandestini will conduct. The company spends one night at Charleston, proceeding thence on a tour of the South, presenting both "La Bohème" and "Madama Butterfly."

Gertrude Rennyson Sails

Gertrude Rennyson, the opera singer, who is well known to audiences in this country through her appearances with Henry W. Savage's productions of opera in English and who won distinction at the Wagnerian performances in Bayreuth, sailed for Europe on November 26 aboard the *California*. Miss Rennyson will return to America during the Winter.

Madame Corelli

Maestra di Canto

BERLIN Studio: Nürnbergstr. 1. Consultation Hours, 2-3 Tel. Amt Ch. 4801

VIRGIL PIANO SCHOOL AND CONSERVATORY

Removed to 42 West 76th Street, New York

FALL TERM OPENS SEPT. 19, 1910

MRS. A. M. VIRGIL, DIRECTOR

PHILIPS Baritone

78 AVENUE KLEBER PARIS

"The perfection of Quartet Playing."—London Daily Mail.

The World's Greatest Chamber Music Organization, the

FLONZALEY QUARTET

In America, beginning November 14, 1910

Management, LOUDON CHARLTON, 868 Carnegie Hall, New York



Marion Green

BASSO CANTANTE

Auditorium Building Chicago Ill.

NEW YORK COLLEGE OF MUSIC

128-130 E. 58th ST., NEW YORK.

Directors: CARL HEIN, AUGUST FRAEMCKE

Private instructions in Piano, Singing, Violin, Cello and all branches of music, by a faculty unsurpassed for its excellence. SPECIAL DEPARTMENT FOR BEGINNERS. All instrumental and vocal students receive free instruction in harmony, counterpoint, vocal sight reading, ensemble playing and free admission to concerts, lectures, etc., etc. STUDENTS RECEIVED DAILY CATALOGUE SENT ON APPLICATION

ZEROLA'S

MARVELOUS VOICE WINS CHICAGO AUDIENCE

HIS MANRICO IN "IL TROVATORE" A SENSATION

Performance proceeds amid hearty demonstrations of applause and cheers.

SUNDAY EXAMINER.

Verdi's "Il Trovatore" served an interesting purpose last evening of bringing before the patrons of the Chicago Grand Opera Company the debut of Nicola Zerola, an Italian tenor who has achieved fame abroad. He appeared as Manrico, and from his first solo, sung behind the scenes, through the opera, he made himself a strong favorite with his auditors. —Maurice Rosenfeld.

SUNDAY RECORD-HERALD.

At the performance of "Il Trovatore" given last evening in the Auditorium the unexpected happened. For a number of seasons past Verdi's opera has been received by the public of Chicago with the chilling indifference which, if we are to believe a large number of competent authorities, has been more than well deserved. Various eminent interpreters have stalked about the stage on different occasions, filled with those agitating emotions which were peculiar to the characters of midnineteenth century operas, and as they stalked they gazed out upon a vista of empty seats.

But this was not the case last evening. The main floor of the theater was, while not entirely occupied, well filled. But the balcony and galleries were packed. We repeat for the discomfiture of those earnest votaries of high art who groan in bitterness of spirit whenever the tunes of "Il Trovatore" float into their ears, that the upper places of the house were packed.

The performance of Verdi's work was made remarkable by the appearance of the elusive Nicola Zerola. It is evident that a complete estimate of this singer's art is not to be gained by hearing him in an interpretation of "Il Trovatore." Dramatically speaking, Manrico is rather absurd; indeed, it may be declared that every character in the opera is absurd. In the stilted theatrical situations of the piece it was impossible, or at least extremely difficult, to judge Mr. Zerola's power of characterization, his ability to act, his subtlety as an interpreter. But it was at least easy to gauge his powers as a singer; for no more effective vocal product was ever set upon the stage than this long lived work.

And as a singer Mr. Zerola must be unreservedly admired. His voice is a noble one, and it is scarcely indulging in any exaggerated estimate to declare that there were moments in his singing in which the memory of the illustrious Caruso faded into the realm of thin shadows in which dwell the recollections of things which have been and now are not. Mr. Zerola is precisely the artist who will appeal to the popular fancy. We predict a great success for him in Chicago, as elsewhere. He is a tenor—or he was in "Il Trovatore"—who understands the effect of singers of the older school—the ringing high Cs so beloved of the crowd, the beautiful vocalism so admired by people of a generation that is past.

And that the tenor is of the school of singers of older days we suspect for the additional reason that when behind the scenes in the first act Manrico warbles his minstrelsy, "Deserto Sulla Terra," Mr. Zerola, on hearing the public applaud, actually emerged onto the stage, bowed profusely and retired into concealment again.



The triumphs of the tenor were of inspiring magnitude. The house rose to his "Mal Reggendo," his "Di Quella Pira" and all the remainder of the familiar and well-beloved tunes. Moreover, there were curtain calls and cheers so that Mr. Zerola had every reason to believe that no ordinary success was his. We shall look forward to his future interpretations with interest and with the anticipation of vocalism of masterly description.—Felix Borowski.

SUNDAY TRIBUNE.

The much discussed and delayed debut of Nicola Zerola, one of the important Italian tenors of the company, was accomplished to the delight of all parties concerned, when he appeared as Manrico in the popular priced performance of Verdi's "Il Trovatore" by the Chicago Opera Company last night. Mr. Zerola has, on a rather recent occasion, indicated the complacent self-satisfaction with which he views his own talents and attainments as contrasted with other tenors of distinction. It is therefore a doubly pleasant task to be able to report with enthusiasm upon the singer's achievements of the evening.

Mr. Zerola has a beautiful voice. It is neither heroic nor lyric, but has something of the vigor of the former and the smoothness and purity of the

latter. It is obviously a natural voice, like most great Italian voices, and it seems to have remained pretty much in a state of nature. In other words, Mr. Zerola's singing gave evidences of no particular vocal or musical schooling. But then the music of "Il Trovatore" demands only that the voice be freely produced and flexible, and that the singer be naturally musical.

One is moved to envy the impulse to spontaneous musical expression which is the heritage of Italy. It courses through Verdi's fluent melodies with no discernible evidence of thought or effort. It is music that should be sung with just the thoughtless quality of enthusiasm that Mr. Zerola imparts to it. There is no occasion for refinement, or for finish of detail, and when an artist possesses in the mere quality of his voice the power to kindle such tumult of enthusiasm as swept down upon Mr. Zerola from the crowded upper parts of the house there remains nothing to complain of.

Now we know why the Italians still like "Il Trovatore." It is such a glorious display of vocal melody, melody that almost sings itself. That it has no possible relation to the action, seems no longer a misfortune. Indeed, the artists supporting Mr. Zerola were careful to minimize the action.—Glenn Dillard Gunn.

EVENING POST.

Mr. Zerola is a young man with a voice of fine quality, great range and power, the Italian "tenore robusto" who depends rather more on the natural beauty of the tone than on interpretative art, though in the modern sense there is but small chance for a man to show that in "Trovatore," even if he has it. When he braces back his shoulders, opens up and lets it go, away it does go with that elemental appeal which volume and beauty of voice have always made to the people. He was received with hearty demonstrations by the audience, thus adding one more member of power to the surprisingly strong organization Mr. Dippel has gathered together.—Carlton Hackett.

DAILY NEWS.

On Saturday night the Chicago Opera Company gave an interesting and meritorious performance of a favorite old opera that found favor of a vast and approving audience that loved the melodies of "Il Trovatore" and approved them unrestrainedly. There were curtain calls galore and the big enthusiasm of the week vented hilariously. The disappointments in the delayed appearance of Nicola Zerola were dissipated by his triumph in the heroic role of the romantic Manrico. Commanding in appearance he fits the heroic line and the sword lies easily in his clasp for service; he has a big round voice of the true tenor quality, that woos sympathetically or soars serenely in the sensationally starry realm of high C; and the ease with which he rounded out three B flats in the ringing war song ("Di Quella Pira") wrought the habitants of the farthest galleries to the highest pitch of enthusiasm that the season has witnessed up to date. The Zerola voice is a big, natural, flexible organ, and if it is primitive in its processes it appears to secure the results accredited to Tamagno aforesaid in decisive dramatic triumphs in the tournaments of tone. He easily met all of the demands of strength and flexibility in the trials that best Manrico, and had the triumph of the night.

The savants who have from time to time read "Il Trovatore" out of the repertoire as deceased will have to submit to its exasperating resuscitation as long as there are tenors of the old heroic type—who sing "right on" as the rugged Antony declaimed at the bier of Caesar. Sig. Zerola proved to be a sensational singer.—Charles E. Nixon.

INTER OCEAN.

Nicola Zerola naturally occupied the spot-light. He has been acclaimed the equal of his confrere, Caruso, and he himself has not been backward in assenting to that opinion. There is some justification for his attitude. His voice is one of those sympathetic instruments, warm and rich in timbre, of good range and fairly flexible. He is not compelled to act, as that art is understood on the dramatic stage, and no one would suspect from last night's demonstration that he could anyway. He simply sang his music, made the automatic gestures dedicated to "Il Trovatore," and was happy in weaving the spell of beautiful tone in fluent melody.—Eric Delamarter.

Available for Concerts and Recitals

Management: HAENSEL & JONES

No. 1 East 42d Street, New York

ECHOES OF MUSIC ABROAD

No Liszt Centenary Celebration for Weimar, but Heidelberg Has Hopes—Siegfried Wagner on a Voyage of Discovery—Elgar's Violin Concerto Too Difficult to Become Hackneyed—London Shows No Symptoms of a Grand Opera Appetite

OF all the numerous festivals that will run riot in Germany next year celebrating the centenary of Franz Liszt, the most noteworthy will doubtless be the one now being shaped by the Allgemeiner Deutscher Musikverein. One setback has been met with in its preliminary arrangements. Weimar had been tentatively singled out as the natural choice for a festival in honor of this society's founder, but Germany's Athens has no concert hall of sufficient capacity and, while no objection can be made to the new opera house on that score, the town authorities, it would seem, have been lacking in the public spirit necessary to meet the association on a helpful basis.

The result is that, amid a general wail of regret that this centenary, of all centenaries, cannot be celebrated in the great Hungarian's adopted city, negotiations have been opened with old Heidelberg, whose General Music Director, Philipp Wolfrum, is doing his utmost to secure what promises to be a memorable festival for the beautiful old city on the Neckar.

August Spanuth observes in *Die Signale* that few will be the pianists of renown who will refrain from featuring Liszt on their programs next year and expresses the hope that they will take into consideration the Abbé's "still too much neglected" original compositions. "There is still many a music lover in this day and generation who knows Liszt merely as the designer of Hungarian rhapsodies and opera fantasias, or, at most, can recall having heard 'Les Préludes' somewhere. All the greater need that the larger concert institutions and musical societies should not neglect their duty of giving fine performances at this time of Liszt's too little known orchestral and choral works of larger dimensions!"

A FEW advance rumors concerning next Summer's festival have escaped from the Bayreuth press agent's office. New to Bayreuth will be the Leipzig tenor, Jacques Urjus, whom Siegfried Wagner has coached in the rôle of *Siegfried*. The *Wotan* of the "Ring" will be Walter Soomer, of the Metropolitan, who, it has now been decided, is also to sing *Hans Sachs* in two of the "Meistersinger" performances. Meanwhile Siegfried Wagner is playing the rôle of a Bayreuth *Wanderer*, visiting city after city in search of new solo material.

WHEN a musical society has reached the mature age of ninety-nine years it may reasonably be supposed that there are few thrills to which it is still a stranger. But at the opening concert of its ninety-ninth season the London Philharmonic Society experienced a red-letter occasion which nothing in its previous picturesque history had quite equalled as a triple triumph for a new composition, its composer and its interpreter. The news of the first performance of Sir Edward Elgar's violin concerto, with Fritz Kreisler as soloist and the composer conducting, has already been cabled, but now the *Daily Telegraph* brings fuller details:

"As the closing chord of the Finale faded into nothingness there arose a scene such as the present writer can compare in his experience only with that at the close of the production of 'The Apostles' at Birmingham some seven years ago, and of Tchaikowsky's Fifth Symphony under Arthur Nikisch in Queen's Hall some fifteen years ago. A triumph in very truth it

was, and none, surely, will assert that it was undeserved or even not richly earned. For here was a case of a work of rare beauty and stupendous skill, composed and played by musicians of immense personal magnetism, and an audience only too eager to wax warm over a genuine work of art.

"But to the work itself, 'Aqui está cerrada el alma de . . . ' (1910). Thus

isting in point of beauty, is far ahead of all in the matter of solo technique. This is no place in which to discuss the technique of the violin, but nevertheless one could, if necessary, point to passage after passage in this Concerto wherein occur phrases that hitherto have seemed impossible to, or been unrecognized by, the violinist until Elgar—himself once a violinist—created them and the incomparable Kreisler resolved them."

To unwilling witnesses of unnumbered murderous onslaughts on Bruch's G minor Concerto and other maltreated war-horses of the violin it is reassuring to learn that the enormous difficulties of the solo music of the Elgar work "will no doubt prevent the Concerto from becoming hackneyed," though "that many players will—nay, must—attempt to overcome them is obvious, since genuine additions to the real literature of music are only too rare nowadays." The cadenza of the last movement is al-

conduct, retorted vigorously. There was a tremendous hubbub, which was only terminated by the lowering of the curtain and the abrupt collapse of the performance.

Again, in Palermo, Sicily, the course of a performance was seriously hindered by a quarrel between two members of the orchestra, one of whom fired four shots at the other. The fire staff, imagining that a conflagration was in progress, promptly turned the hose on the actors, the orchestra and the audience alike! The quarrel between the two men, who had been close friends, arose over a dispute about the price of a telegram which they were dispatching jointly.

LAST Summer's disastrous season of inadequately prepared and badly sung opera at Kroll's Theater put an extinguishing cap on Hermann Gura's ambitions as a Summer impresario in Berlin. Gura's experiments with star-system opera at the same place in previous years had been sufficiently interesting to command widespread interest, but this year's mournful succession of fiascos effectually obliterated the good impression made before. For next year Director Hagin, of the Municipal Theater, in Graz, has secured the privilege of conducting a Summer opera season at Kroll's.

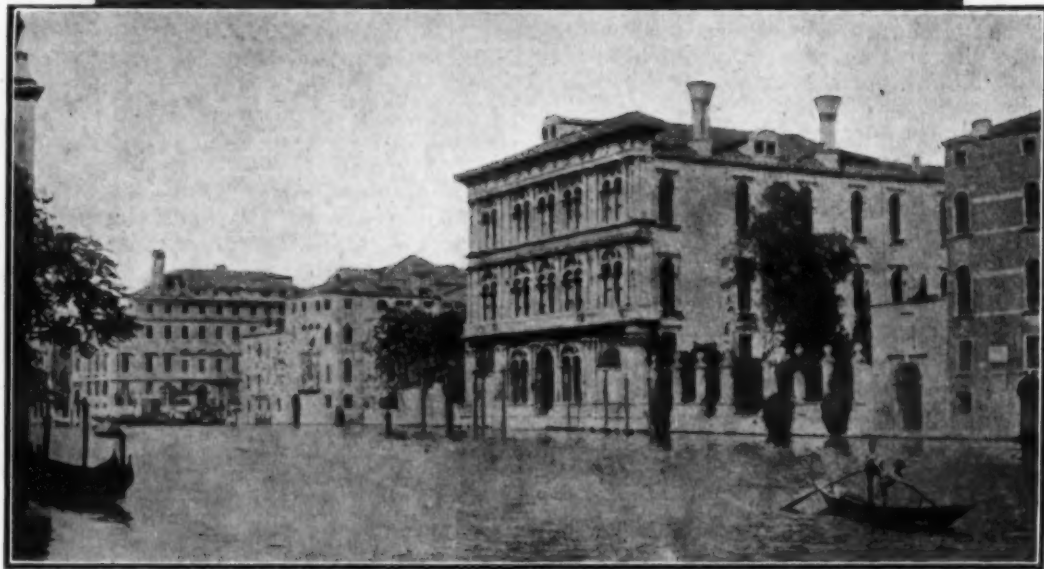
Gura, however, is not disheartened by his 1910 record. A few months ago he was credited with a plan to establish a Wagner Opera House in Berlin, but since the announcement was made of Hans Gregor's appointment to Felix Weingartner's post at the Vienna Court Opera he has been mentioned as Gregor's probable successor as director of the Berlin Komische Oper, an institution in desperate need of radical reorganization if ever one was.

When Gregor steps into Weingartner's ill-fitting shoes he will find himself confronted with the problem of reducing the formidable deficit of the Vienna house. This year the figures on the wrong side of the ledger are higher than last year's, and a loss of over \$400,000 at that time awoke no desire for a repetition.

ENGLISH pessimists who are predicting dire failure for Oscar Hammerstein's London opera project are taking the best way to arouse the New York invader's fighting blood. It is conceded by the small minority of real opera-lovers in the English metropolis, however, that he has a gigantic task ahead of him, for the disheartening rows upon rows of vacant seats at the enterprising Thomas Beecham's performances at Covent Garden have demonstrated the general public's indifference to opera stripped of the glitter of a society setting.

"The fact is, opera, with the opera house, is a fashion in this country," writes "A Lover of Music" to the *London Daily Mail*. "In the grand season people with money to spend rent boxes and stalls. It matters little to them what the opera is so long as a great singer earning a phenomenal salary appears. It is the singer, not the opera, that appeals to them. In the season one hears people say, 'How fine the opera was last night,' not because a great work was produced, but simply because the boxes happened to be filled with leaders of the fashionable world wearing tiaras and jewels, possibly on account of a royal ball to which they were bidden. What must a foreigner attending the present season of opera at Covent Garden think? He would certainly go away with the impression that there was no real love of opera in this

(Continued on next page)



THE WAGNER MEMORIAL TABLET IN VENICE

A commemorative plaque was recently set in place on the Palazzo Vendramin, the house on the Grand Canal in Venice in which Richard Wagner died in 1883. The inscription was devised by Gabriele d'Annunzio, the celebrated Italian poet.

stands the motto upon it. Translated into English, this motto means, 'Herein is enshrined the soul of . . . ' But there one must stop. It is not for the outsider to pry into such implied confidences. In the music itself, to which the motto is attached, must the secret be sought, each seeker in search of his own ideal.

"On a first hearing several things must strike any listener, namely, the splendid simplicity of the music as music; its intense humanness and emotional content; the sheer haunting beauty of most of the thematic material and its strong individuality; and, perhaps above all, its inevitableness. Further, as a complete expression, a complete revelation, of a composer's self it is unquestionably Elgar's masterpiece hitherto, and it is riper in thought and even deeper in feeling than the first Symphony. Indeed, we have no hesitation in saying that his new Concerto, while it yields place to none ex-

literatively alluded to as marvelous and mystical, a paradox, in fact, in that "instead of being a series of mere empty passages devised to afford the soloist an opportunity for the display of his technical equipment, it is very much an integral, poignantly expressive and urgently important part of the work itself."

Fritz and his fiddle get the last word, for "finally, it is inconceivable that a more distinguished individual performance of a new Concerto than that of Kreisler can ever have enchanted an audience's ears."

OPERA news in Europe has provided plenty of material for sensational "extry's" of late. During a recent performance of "Carmen" at Bayonne one of the singers, according to the *London Daily News*, went out of her mind while on the stage and hurled insults and curses at the audience, who, ignorant of the cause of her

COMPOSITIONS OF GEO. ARNOLD

Played with great success by JOSKA SZIGETI
Reve de Sorciere (The Witches Dream), .75
for Violin and Piano or Orchestra
Albumblatt, for Violin and Piano, . . . 40c.
For Piano Solo "Elegia," 50c.
BREITKOPF & HAERTEL, Publishers
Bruxelles Leipzig London Berlin New York

GEORGE FERGUSON

Augsburgerstr. 64
BERLIN W.,
Germany.

BLANCHE MARCHESI'S

SINGING ACADEMY
Grand Opera, Opera Comique, Concert,
Oratorio, Acting, taught personally.
10 GREVILLE PLACE, N. W., LONDON

Dossert Vocal Studio

Musical Director Conservatoire International Washington Palace, 14 rue Magellan, Paris
Private Studio, 30 Villa Dupont New York Studio, 1205 Carnegie Hall

ATHERTON SMITH

GERMAN LIEDER—FRENCH
AND ENGLISH RÉPERTOIRE
Studio: 15 Rue Boissonade. PARIS

ALFRED

BAEHRENS

BARITONE

ASSISTANT TO JEAN DE RESZKE

5 Hameau de Boulainvilliers

Paris

KING CLARK ANNOUNCES THE REMOVAL OF THE

KING CLARK STUDIOS

FROM 8 RUE BUGEAUD, PARIS, TO KURFURSTENDAMM 63, BERLIN

**PHILLIPPE
COUDERT**

SCHOOL OF SINGING

Dramatic and Lyric

(Pupil of Jean de Reszke)

**6 RUE EDMOND ABOUT
PARIS, FRANCE**

country and I am not sure he would not be right in his surmise."

Ernest Newman, the well-known critic, is quite downcast over what he considers "the present desperate state of music in England," for which he prescribes the competitive movement as the only remedy. In a recent lecture he deplored the fact that nine-tenths of the English people know nothing of Wagner, and that all the English provinces know of Wagner is "Tannhäuser," "Lohengrin" and the "Ring." The "Meistersinger" and "Tristan" are unknown. Yet a Wagner society has been organized in London with the due celebration of Wagner's centenary in 1913 as one of its avowed aims. "In England," Mr. Newman observes, "we seemed to have to wait until music was dead elsewhere before it came here, and when it was dead we kept the corpse far longer than was decent."

Meanwhile, thanks to the pills that made his father famous, Thomas Beecham is in a position to sink a snug little fortune before giving up all hope of ultimately arousing his unresponsive public to appreciation of its operatic merits. He has very few stars and his performances are, on the whole, amateurish, as judged by the Metropolitan standard. So little interest has been practically awakened by the novelties he has produced that he has had to give the old reliables of the opera repertoire more prominence than he had intended, for the sake of the comparatively more satisfactory box office returns. The long-anticipated production of "Salomé," with Ainö Ackté in the name part, may give the season a fresh impetus.

Clarence Whitehill remains a pillar of the

company, and Mignon Nevada and Maggie Teyte, of the "regulars," are sharing pretty evenly the delights of prima donna popularity with the music-lovers that attend. New voices are constantly coming and going. Macnez, one of the tenors engaged for the Rome Exposition special season of opera next year, made a London debut the other night, a debut without special distinction. Thila Plaichinger, of the Berlin Royal Opera, has been singing Edyth Walker's rôles latterly and Jacques Urlus has been imported from Leipzig to sing *Tristan*. Ernst Kraus, too, has not been overlooked in Mr. Beecham's levy on Germany's local favorites.

PATRIOTIC Hungarians in Berlin having organized themselves into a Society of Hungarian Artists, a concert of their country's output of music was given in Blüthner Hall the other day by way of tardily celebrating Carl Goldmark's eightieth birthday. The crystallized impression left by an inordinately long program was that the younger Hungarian composers would do well to keep Goldmark and Franz Liszt before them as their models.

The venerable "birthday-child" was represented by his "Ländliche Hochzeit" Symphony and his faded violin concerto in A minor, which latter, however, as played by the uncommonly endowed Josef Szigeti, was the most enjoyable feature of the program. The same violinist also helped Jenő Hubay's "Variations on a Hungarian Theme" to a popular success that augured well for its ultimate position in the favor of other concert players. Other novelties were a "Cantico" for violin and orchestra by

Hans Küssler, a symphonic tone painting, "At the End of the Village," by Aladar Rado, and an organ fantasy, "Allerseelen," by von Antalfy-Zsiros, all of which apparently could have been dispensed with from the point of view of listeners not appealed to on the purely patriotic side.

AUTUMN showers of decorations in Germany have left Emil Sauer, the pianist, with the insignia of a Knight of the Order of Henry the Lion, in the first class, with the compliments of the Duke-Regent of Brunswick; Margarete Preuss-Matzenauer, Munich's great contralto, with the Württemberg medal for Art and Science; and Carl Burrian, now at the Metropolitan, one of the King of Württemberg's *Kammersänger*. Herr Burrian was already a *Kammersänger* of the King of Saxony and the Duke of Anhalt.

AFTER a necessary postponement of Gluck's "Orpheus," Marie Brema unexpectedly opened her season of opera in the vernacular at the Savoy Theater, London, with the first part of Handel's "L'Allegro," given for the first time, it is maintained, with dramatic action. It was in 1740 that Handel set to work on a libretto fashioned by his friend Jennius from Milton's "L'Allegro" and "Il Penseroso," and it was of this work that R. A. Streatfeild, the Handel enthusiast, has written that it "stands by itself for freshness of inspiration and delicacy of treatment. Nothing that Handel has left us shows more convincingly his love of nature." Under Mme. Brema's management the work was performed as a masque. Coupled with it on

the opening bill was the first performance of Cammaert's fairy play, "The Two Hunchbacks."

ONE of the singers most popular with the Australians is the English soprano, Antonia Dolores, one and the same person as Antoinette Trebelli, under which name she addressed herself to the American public some years ago. She has recently brought to a close a protracted tour of Australia and New Zealand, on which a San Francisco pianist named Selwyn Shrimplin was her accompanist.

AFTER a professional career of more than fifty years—and the end is not hinted at yet—Sir Charles Santley, the veteran English baritone, is to have a benefit concert, thanks to the active interest of the Lady Mayoress of London. King George V and his Queen have granted their patronage, Covent Garden has been promised for the occasion and many artists of note have offered their services. Sir Herbert Tree has assumed the labor of organization and will himself appear in a scene from "Julius Caesar" after an opening act from one of the operas and before "The Watermen," which is to be the beneficiary's vehicle.

MARIE WIECK, Clara Schumann's sister, who lives in Dresden, has presented to the Schumann Museum in Zwickau, the immortal Robert's birthplace, a collection of her own letters to her father and his letters to her, together with the manuscript of an autobiography of Frederick Wieck. J. L. H.

RUSSIAN DANCERS HAVE DENVER AT THEIR FEET

Pawlowa and Mordkin Appear Before Vast Audiences—John McCormack and Kocian Other Visitors

DENVER, Nov. 18.—Pawlowa and Mordkin captured Denver last week as completely as they have conquered cities of the East. They played an evening and a matinée performance at the Auditorium under Robert Slack's management, and each time a vast audience yielded to the spell of these marvelous Slavs. "The poetry of motion" becomes no longer an empty phrase after beholding these dancers. Even the wretched playing of the supporting orchestra was almost forgotten in enthusiasm for the stage performance.

The first of Robert Slack's subscription matinees, given at the Auditorium yesterday afternoon, introduced to Denver the winning Irish tenor, John McCormack, and brought back Jaroslav Kocian, who was last heard here when touring as a boy prodigy. McCormack's silvery and sym-

pathetic voice, his sentimental ballad singing, and his spirited delivery of "La donna è mobile" won the admiration, on one count or another, of all his hearers, and, coming a stranger, he departed a favorite.

Henry Houseley lectured on "The Modern Orchestra" before the musical literature department of the Tuesday Musical Club last week.

As predicted several weeks ago, the Thomas Orchestra of Chicago is to be the attraction for Denver's next Spring music festival. The dates selected are April 27, 28 and 29. Director Stock will bring sixty players. The orchestral excellence thus assured, Manager Martin, acting for the Festival committee, is now negotiating for solo artists of commensurate greatness. It is hoped that the committee will make possible the production of another fine choral work under Mr. Houseley's direction. The fact that Verdi's "Requiem," performed last Spring, did not arouse popular enthusiasm should not, it is argued, cause the members of the committee to forget that such a Festival as they are planning can justify itself only if it leads rather than follows popular taste. J. C. W.

CHORAL CONCERTS OF NOTE IN INDIANAPOLIS

Musikverein and Maennerchor Distinguish Themselves—Rider-Kelsey Among the Principal Soloists

INDIANAPOLIS, Nov. 24.—The third week of November opened auspiciously in musical Indianapolis, with a brilliant concert given on November 14, at the German House by the Musikverein. Both the members and guests who combined to fill the concert hall were unanimous in the opinion that it was the best concert ever given by the organization; and that the director, Alexander Ernestinoff, had accomplished wonders with the organization and chorus since last season.

The feature of the evening was the appearance as soloist of Mrs. Leo Rappaport, better known to the musical world as Charlotte Adam-Raschig. She has a soprano of unusual range and beautiful quality. The men were at their best in the "Sailors Chorus," and the "Tannhäuser" march and chorus were so well rendered by the full chorus and orchestra, that the audience was tumultuous in applause. Grieg's "Spring" was played by the string orchestra in such a manner that a repetition was demanded.

The Männerchor gave its initial concert of the season on November 16, in the auditorium of the club house, which was unusually well filled in honor of two distinguished soloists, Corinne Rider-Kelsey, soprano, and Hanna Wolff-Freeman, pianist, each of whom was at her best. The audience was more than responsive, and was especially enthusiastic in applause after the "Ave Maria" from the "Feuerkreuz" by Max Bruch, and the "Chanson Provençale" by Del' Acqua, superbly sung by Mme. Rider-Kelsey, and the Gounod-Liszt "Faust" Valse and Schubert-Liszt "Erlking" played with enormous virility and technical skill by Mrs. Wolff-Freeman. Rudolf Heyne revealed distinction and ability both as director and accompanist, and the male chorus was exceptionally fine.

A large audience was attracted to Hollenbeck Hall Tuesday evening to hear the concert given by members of the faculty of the Indianapolis Conservatory of Music, Johannes Miersch, violinist; Carl Beutel, pianist; Glenn Friermood, baritone; Ila Friermood, contralto, and Alta Randall, accompanist. All the numbers were acceptable and received well-merited applause; and the playing of Herr Miersch occasioned a veritable ovation. He was compelled to give two encores after the Wieniawski D Minor Concerto, and his rendition of Sarasate's "Gipsy Airs" aroused similar enthusiasm. K. L. S.

GIUSEPPE CAMPANARI

OF THE METROPOLITAN OPERA COMPANY

WILL ACCEPT A LIMITED NUMBER OF PUPILS

Personal Address: 668 West End Ave., New York

WALTER BENTLEY BALL

Recital **BARITONE** Oratorio

"FOLK SONGS OF AMERICA"

Management, AMERICAN MUSICAL BUREAU

Address, CARNEGIE HALL

MAXIMILIAN PILZER VIOLINIST

Concert Direction: M. H. HANSON, 437 Fifth Avenue, New York

JOSEF L'HÉVINNE Season 1910-11 Wannsee, Berlin Germany

EDWARD STRONG TENOR

7 West 92d Street
NEW YORK
Telephone, 1424 River.

U. S. KERR BASSO-CANTANTE

Recitals and Oratorio
A Specialty

For Bookings Address:
538 W. 143d St., N. Y. City. Phone 3313 Audubon

LOUDON CHARLTON, Carnegie Hall, New York, announces

GEORGE HAMLIN The Distinguished American Tenor

GISELA WEBER

SOLO VIOLINIST, Concerts and Recitals

Management: SAWYER MUSICAL BUREAU, 1425 B'way, New York



MORTON ADKINS

== BARITONE ==

Management, LOUDON CHARLTON, Carnegie Hall
Personal Address - - - 34 WEST 44th STREET, NEW YORK

AMERICAN CONSERVATORY

All Branches of Music and Dramatic Art
Send for Catalog

KIMBALL HALL, CHICAGO, ILL.
JOHN J. HATTSTAEDT, President

HELEN A LEWYN

Mason & Hamlin Piano Used

PIANIST

FIRST AMERICAN TOUR

Management
HAENSEL & JONES
1 East 42d Street, New York

Mrs. Hattie Clapper Morris Teacher of Singing 1730 Broadway

CLARENCE

930 West End Avenue
NEW YORK
Telephone, 3928 Riverside

EDDY

CONCERT ORGANIST

Organ Instruction
Management: Haensel & Jones
1 East 42d St., New York

ANNE SHAW FAULKNER

LECTURE RECITALS

MARX E. OBERNDORFER

LECTURER

"Parsifal" "Nibelungen Ring"

PIANIST

712 FINE ARTS BUILDING, CHICAGO.

With Stereopticon

"Pelleas et Melisande" "Salome"

MR. AND MRS. EDMUND SEVERN

Violinist, Teacher, Lecturer,
Voice, Piano
Studio: 131 West 56th Street
Phone 7503 Col New York

HOWARD BROCKWAY

COMPOSER-PIANIST

LECTURE RECITALS

"THE LATEST WORD IN OPERA"
Illustrated at the Piano
Management: R. E. JOHNSTON, St. James Bldg.
Broadway and 28th Street, New York

KEEPING IN TOUCH WITH WORLD'S MUSICAL GROWTH THROUGH THE PIANO

Modern Germany—How It Differs from Classical Germany—The Post-Wagnerian Epoch and Its Meaning—Transcriptions and Original Piano Compositions of Richard Strauss

[Editor's Note.—In Mr. Farwell's first article on this subject, published in *MUSICAL AMERICA* November 5, he pointed out that through the piano one may easily keep in touch with the musical development of all nations. In this and subsequent installments he gives specific information as to the works available in the task of gaining familiarity with these distinctive schools of music.]

By Arthur Farwell

GERMAN music of the classical period has been the world's standard for so long that now that a significant evolution is taking place at a later date, and in other lands as well, the problem is not to study the German classic period, but to get away from it.

This is not to say that all of us know enough about the master works of German music in the last two centuries. It merely means that the older German system, with its particular styles of harmony, melody, and rhythm, has become so ingrained in our natures, that unless we make something of an effort to pull out from it, and gain a familiarity with newer ideas, we shall be so absolutely bound to the past that expansion and progress will no longer be possible to us.

Excepting with those persons and communities who have made some particular study of recent French, Russian and other developments, the feeling that we have of what music is, and should be, is that which has been established for us by German musicians from Bach to Beethoven and Wagner.

Two courses are open to the ordinary music-lover—on the one hand he can develop his appreciation of the old masters whom he admires; he can gain a more subtle understanding of why they wrote precisely as they did write; of why one bar more would have been too much, and one bar less too little in this or that work or section of a work; why they have left out this note, and put in that, or in what way they reveal their individuality in expressing this or that idea.

There is no doubt about the laudableness of this endeavor for a fine knowledge of the master works of music. But it is to be remembered that it is an endless story. There is so much to learn in penetrating these refinements that a lifetime is altogether insufficient for it; and meanwhile, the study keeps one so engrossed in the styles of certain individuals, and no others, that the world, which has gone on creating new musical wonders and new styles, remains a blank to one. The current of musical evolution passes by and around him, and instead of taking him with it, leaves him stranded upon an island; a wonderful island, no doubt, but still one which holds him fast in the past, and makes a sympathetic understanding of the present impossible to him.

Both Beethoven and Wagner looked back longingly to the classic periods before them, even as far as Greece, and prayed for an

equal grandeur of the spirit of art in the present. But their feeling for the art spirit of the past did not lead them into the blunder of using antique means of expression. They used the utmost of modern resources, and, in fact, carried technical resource and the invention of new means of expression further than their predecessors had done. Because Wagner was less blind than the rest of the world to the meaning of Chopin's chromatic harmonies, we have much that is wonderful in Wagner which we would not have had save through his alertness to the margin of musical progress around him.

Becoming Stale in Musical Expression

The music-lover fails in his own way, just as a composer would in another, by this lack of alertness to the present and to the recent past. It is distressingly easy to become stale in respect of musical expression. All of us are afflicted with staleness of this sort in greater or less degree; the majority, it must be confessed, in greater. Two types of men grow out of this first course of action, the mere pedant, and the man who cries out that there is, and can be, nothing good in the present, and who wills to live in the grand shadows of the past. There is musical death in both of these phases of the worship of the past.

The other course that is open to a lover of music is to study and familiarize himself with everything that the world is doing musically that he can bring within the range of his observation.

This involves going over considerable ground that may not be sympathetic, but it also brings him into contact with much that is new. New ideas will take root in his musical nature, which will immensely broaden his outlook, afford him an infinity of new kinds of musical enjoyment, and give him a horizon, which once having seen, he would never be willing to surrender on any terms.

It is precisely Americans who need such a horizon, and who are, at the same time, best qualified to cultivate it. In America our musical sympathies are broad in the extreme. We have no prejudices against music because it is French, or Russian, or Scandinavian. If we like it—we like it, and it is music to us, whether we understand anything about it as art, or not.

America's Advantage

It is just this fact that makes America so excellent a soil for a great musical growth in the future. The more widely we travel to collect the seeds, the greater will be the growth in the end. Before classic Germany has imprisoned us, even though it be in a cage of gold, we should get a breath, at least, of the freedom that comes to the musical spirit within us by coming close to the newer musical thoughts of the peoples of other places and times.

Even modern Germany itself is musically a pretty unexplored country to the American. The great artists come to us and in a program which they present there will be one, or two, or three, of the thousand new works which they might reveal to us, and even those few are only flashed before us—we have no time to observe them—and what is new cannot be quickly observed; it must be lived with, and reflected upon, as Hans Sachs reflected upon the song of Walther.

The great army of German musicians who came to America immediately after Beethoven's time has not helped us as much as it might have done. With characteristic Teutonic tenacity and loyalty to what had become their own, the early German music teachers in America continued to teach only their Beethoven, which, while laudable, is not so laudable as if they had made constant references from Beethoven to the subsequent German composers as they appeared one by one, up to the present time. The eager and quick-learning American mind has come to the place where it must teach its teacher, even about that teacher's own land. This does not, of course, apply to the more recent additions from Germany to the ranks of musicians in America.

Modern Germany vs. Older Germany

What is it then that makes this modern Germany so different a thing from the older Germany? This is to be answered best, perhaps, by a study of the personalities of post-Wagnerian German composers. There has been a splitting up, a readjustment and a development of the separate ideas launched by Beethoven and Wagner.

Beethoven placed two great aspects of musical development before the world—the formal, and the human or dramatic, aspect. Wagner seized with avidity upon the latter, on the one hand, and aimed to combine it with what he derived from Shakespeare and the Greek dramatists on the other, and thus created his music-drama in the midst of an operative world which had little sympathy with it.

In the course of the colossal task of expressing the myriad emotions which the details of his dramas called upon him to express, he launched many new purely musical ideas and suggestions, inventions of harmony, melody, or rhythm made by him in the working out of this or that detail of his great task.

Many later musicians, quite incapable of sympathy with, or even of a conception of Wagner's great aims, have taken such of these details as were sympathetic to them, and worked them out along their own lines, carrying further the principles of dissonance, or construction, or what not, that lay undeveloped within them.

This application of many creative musi-

cal minds to the rough material hewn out by Wagner is responsible for a great deal that goes to make what we call the music of modern Germany.

Liszt shares somewhat the position held by Wagner. Infinitely less in the deepest essentials of spiritual and mental stature, although in certain minor respects surpassing Wagner in mind and soul, Liszt the idealist sought to express the great themes, and to employ modern means in doing so. He thus helped with the development of the orchestra; vastly with the development of the method of writing for the piano; and, in fact, to some extent, with harmony itself. Liszt was romantic rather than spiritual, and large as his soul was, it could never wholly come out from under the shadow of his virtuosity. It was, perhaps, one of Liszt's greatest achievements that he made the symphonic poem a factor in music, and this is important when we take Richard Strauss into account.

Brahms and Beethoven

Opposite Wagner and Liszt was Brahms. Brahms practically ignored the side of Beethoven that Wagner made the most of, and chose the development of form for his province, assuming that the logical development after Beethoven lay in that direction, and having it thrust upon him, perhaps, by his admirers, that he was Beethoven's legitimate successor.

Pushing Beethoven's form farther, and giving a greater importance to episodes and subsidiary themes, he was unable to fill that form with a content which would compel the world to accept him as the successor of Beethoven. There is something a little shadowy in the world's devotion to Brahms. It looks up to him as a peak of some height, but a little hidden in mists—and the world takes its cue for progress from Wagner. The modern musical world, however, may safely study Brahms for his technic and construction generally, so long as it refrains from any effort to duplicate his spirit.

The sunlight of Wagner nourished weeds and flowers alike. It was a case of "after me the deluge," and Wagner's colossal color and emotional powers swamped many a little man who could feel this influence, but who had not the intellect to control it.

The works of such men disgusted the better of their fellows, and this bred reactionaries toward Beethoven and even stimulated others to wonder whether it were not better to jump clear back to Bach. And so modern Germany stands for a confusing multiplicity of tendencies, each warring with, or ignoring, the others.

Of all the post-Wagnerians, Richard Strauss has made the greatest noise in the world, in more senses than one. Were it not for the nature of the harmony and

[Continued on next page]

EXCLUSIVE MANAGEMENT

MELBA

SEPTEMBER, OCTOBER, NOVEMBER, 1910

FREDERIC SHIPMAN

Concert Direction
3835 FLOURNOY STREET
CHICAGO, ILL.

EXCLUSIVE MANAGEMENT

NORDICA

COMMENCING JANUARY, 1911

MEZZO SOPRANO

MISS DAISY GREEN, Accompanist

Management: R. E. JOHNSTON, Broadway & 26th St., New York City

European Direction:

QUINLAN INTERNATIONAL MUSICAL AGENCY

Personal Address: Box 24, Singao, N. J.
MANAGEMENT: THE QUINLAN INTERNATIONAL MUSICAL AGENCY
Successors to the Wolfsohn Bureau
1 WEST 34TH ST., NEW YORK CITY
TOUR 1910-1911—BEGINNING OCTOBER 1—NOW BOOKING
IN AMERICA ENTIRE SEASON

SEASON 1911

In America January, February, March and April

Elman

MANAGEMENT:
THE QUINLAN INTERNATIONAL
MUSICAL AGENCY

Successors to

THE WOLFSON BUREAU
1 WEST 34TH STREET, NEW YORK
THE BALDWIN PIANO USED

FANNIE

Bloomfield Zeisler

Address 5749 Woodlawn Ave., Chicago.

Steinway Piano

For bookings address

EUGENE KUESTER
25 W. 42d St., New York.

JENNIE

NORELLI

SOPRANO

Late of Metropolitan Opera Company
and Covent Garden, London, Eng.

EVAN WILLIAMS

TENOR


Management: QUINLAN INTERNATIONAL MUSICAL AGENCY
1 West 34th Street, New York

Oratorio—Concert—Recital
Management:
QUINLAN INTERNATIONAL MUSICAL AGENCY
(Successors to the Wolfsohn Bureau)
1 W. 34th St. New York

Mme. Jeanne JOMELLI


Prima Donna Soprano

Late of the Metropolitan and Manhattan Operas
In America Season 1910-11



"The Greatest of living American Violinists, and the Greatest and most Temperamental and Successful Violinist of her sex Anywhere."
—H. T. FINCK.

Maud Powell



H. GODFREY TURNER
1402 Broadway New York

LAURA
VAN KURAN
SOPRANO
Member Faculty College Fine Arts, Syracuse, N. Y.
For terms and dates address:
WALTER R. ANDERSON, 5 W. 38th St., N. Y. City



MILlicent
BRENNAN
SOPRANO
CONCERT, OPERA, RECITAL, ORATORIO
31 SELLS COURT
COLUMBUS OHIO

R. THOS. STEELE
Voice Training
in Singing and Speaking
Studios . . . 1441 Broadway, New York




ERNEST
HESSER
BARITONE
Concert - Oratorio - Recital
Supervisor of Music Goshen Public Schools
305 SOUTH SIXTH STREET, COSHEN, IND.

The DUNNING
IMPROVED MUSIC COURSES FOR TEACHERS
SYSTEM
Address for Prospectus:
CARRIE LOUISE DUNNING, c. o. A. P. Schmidt
11 WEST 36th STREET, NEW YORK

Child Garden Music School
Normal Classes at Studio beginning in November, February and July. Correspondence Lessons during entire season. Send for catalogue.
MISS JOSEPHINE JONES
505 Huntington Chambers Boston, Mass.

EDWARD BONHOTE
BARITONE
Address: 400 Convent Ave., New York 'Phone, 3948 Audubon
Soloist with Philadelphia Orchestra
Exclusive Management, **EUGENE KUESTER**
25 West 42d Street, New York 'Phone 3789 Bryant

CAROLINE Mihr-Hardy
DRAMATIC SOPRANO
Management: R. E. JOHNSTON, St. James Building, Broadway and 26th St., New York, N. Y.



Claude Warford
TENOR
Management, Antonia Sawyer Metropolitan Opera House
Personal Address:
38 East 22nd Street New York

AUGUSTA
COTTLOW
REINALD **WERREN RATH**
BARITONE
QUINLAN INTERNATIONAL MUSICAL AGENCY
(Successors to Wolfsohn Bureau)
1 West 34th Street, New York City

KEEPING IN TOUCH WITH THE WORLD'S MUSICAL GROWTH THROUGH THE PIANO

(Continued from page 13.)

orchestral polyphony launched by Wagner, there would be no Richard Strauss as we know him today. Yet Berlioz and Liszt are more properly the spiritual, or unspiritual, progenitors of Strauss, who, however, at least rid himself of Liszt's sentimental romanticism, even if he could not rise to Wagner's power of original spiritual vision. To know what this means one has only to attend "Parsifal" and "Elektra," and compare his feelings upon leaving both.

Strauss in his tremendous work of developing the symphonic poem, and finally a species of realistic music drama of his own, has necessarily created a new musical personality, a personality about which America knows much less than it knows about the mere fact of his fame.

The average American absorbs about twenty news-stories of Strauss to one of his musical ideas. It is none too easy a thing to get at the true soul of Strauss through our piano, but it will be profitable to try to get as far as we can.

From the piano sonata, opus 5, something can be learned about Strauss's points of departure. Its melodies are Schubertish, though without Schubert's lyric convincingness, and the work is about as difficult as Schubert's sonatas, and not dissimilar in the style of writing. There is absolutely nothing of the later Mephistophelian spirit of Strauss. The melodies are naive, the Scherzo and Trio might almost derive from the Kuhlau Sonata, and the finale is Schumannesque.

The Schubert spirit runs into opus 9, "Stimmungsbilder." The first, "In Silent Forests," is MacDowellish in title, but not in music. It reminds one of the Schubert of "Frühlingsglaube." The second, "Beside the Spring," is a different matter. This is something to reckon with, for it presents something individual and purposeful in its realism, which consists in a constant suggestion of dripping water. It is, perhaps, a forerunner of some of Strauss's later and greater works, such as "Don Quixote" with its bleating sheep and whirling windmills. Over the little water drop reiteration of a two-note figure a limpid melody enters, and a few notes in the bass suggest the harmony. It is a complete little tone-poem, and is not to be played without intelligence—a comment which ought to be, but is not, uncalled for.

Passing over a tarantella-like "Intermezzo," there is "Traümerel," a really beautiful little mood painting, with a harmonic touch of the later Strauss of the tone-poems. This little work has atmosphere, analogous to that of the well-known song "Morgen." It is, moreover, easy to play.

These works are to be had separately, as well as in a complete edition of opus 9. Then there is the famous Serenade, in an effective transcription by Mrs. H. H. A. Beach, and another virtuoso transcription, *a la* Liszt, by Theodore Pfeiffer. The words are given in these piano transcriptions, which gives one an understanding of the original song. The "Serenade" for wind instruments, opus 7, may be studied in piano form, but it is scarcely of deep interest.

Visited Famous Artists at Their European Homes

Emma Thursby has just returned to New York after a season abroad which included visits to the homes of many noted artists. Miss Thursby sailed for Italy on June 14 and stopped at Naples, where she heard one of her former pupils, Meta Reddish, who has since been engaged as leading coloratura soprano at the San Carlo Opera in Naples. Miss Reddish will make her debut in "The Pearl Fishers" and will appear also in "Sonnambula," "Rigoletto," "Traviata," and other operas. At Rapello, Reinhold Herman gave Miss Thursby a private hearing of his new opera, which is to be given in Germany this Winter. The New York teacher was later a guest for three weeks of Mr. and Mrs. Alessandro Bonci at their Summer place on the Adriatic. She visited Mme. Sembrich at her villa at Ouchy and was also a guest at Paderewski's beautiful villa at Morges. After four weeks' stay in Paris, where she was with Emma Eames, Mme. Nordica and other artists, Miss Thursby returned to New York and is already at work at her studio. Her usual Friday afternoon musical receptions, at which she always has

Max Reger has made a number of simple transcriptions of Strauss's songs. One of these, of extreme beauty, is that little miracle of idealism, "Morgen," one of Strauss's most perfect lyric creations. It is entirely simple.

The song "Droop O'er My Head Thy Raven Hair," opus 19, No. 2, makes also a charming piano piece of simple order, of even less difficulty than Grieg's "Erotik," and quite representative of the best of Strauss's lyric aspect.

Reger has also made a good transcription of "Traum durch die Dämmerung," opus 29, No. 1, one of Strauss's most successful and beautiful songs. This is of greater difficulty than the two already mentioned. Some idea can be gained of that quality of Strauss's nature which has led to his particular development of harmony and orchestral polyphony in a little song, "To My Baby," op. 37, No. 3, also transcribed by Reger. This is a little composition of delicately interwoven parts, with much fine attention to detail, and well worth studying with a view to getting at certain aspects of the personality of Richard Strauss.

The "Wiegenlied," which Otto Singer has transcribed, is something on the order of Raff's well-known "Fileuse." Singer has also transcribed the waltzes from the opera "Feuersnot," but we are likely to find the "Merry Widow" waltzes more profitable.

Singer gives us also a transcription of the "Love Scene," from the same opera, which has been frequently heard as played by American orchestras, and which gives us a glimpse into the Strauss music-drama style of writing. One alarmed beyond reason by the dissonances of "Salomé" and "Elektra" might gain here something at least of Strauss's later musical personality. It looks rather formidable with its constant modulations, but to anyone who is familiar with the paraphernalia of orchestral transcription playing, with its tremolos, arpeggios, and mixed intervals, it will be of no particular difficulty. For one not familiar with the modern Strauss, the chief difficulty will be in playing it in the right spirit, the one which will truly reveal what Strauss is driving at. This work will, however, be quite a little liberal education to one who has not paid attention to the recent metamorphosis of German harmony.

The "Salomé" Fantasy, arranged by Johann Doeber, is probably better for a study of this sort. One can get in this a good deal of the Strauss of whom the world is talking.

It will be something of a pull for persons whose attention has been turned, or driven, constantly to earlier German music to get into the spirit of these newer things, through his own manipulation of the piano, but even a few minutes' effort and sympathetic study at intervals is likely to teach one thing about modern German music which it is necessary to know, if one is not to be a back number.

The more ambitious students of Strauss will procure the piano vocal scores of "Salomé" and "Elektra."
(To be Continued in MUSICAL AMERICA of December 10.)

some noted artist as guest of honor, will begin in January and continue through February. Recently she gave a dinner for Mr. and Mrs. Alessandro Bonci.

Milwaukee's Opera Season to Open with Garden in "Salomé"

MILWAUKEE, Nov. 28.—Milwaukee's season of grand opera by the Chicago Opera Company will begin with Mary Garden in "Salomé" on the evening of December 9. "Thais" will be presented on the evening of December 22, and "The Girl of the Golden West" on December 30. The guarantee fund of \$25,000 was subscribed among the business men of the city. M. N. S.


Eva Mylott's St. Louis Début

ST. LOUIS, Nov. 16.—Eva Mylott's recent appearance here was attended with noteworthy success. As soloist with the Knight of Columbus Choral Club, on November 9, she made her St. Louis début and attained high favor immediately both by the quality of her rich contralto and her engaging stage presence. Encores were frequently demanded of her and happily given.



MARY CARSON
PRIMA DONNA
Both Lyric and Leggiero Operas
Repertoire, 28 Operas
Address, 1 Corso Buenos Ayres, Milano, Italia

EDWARD J. FREUND
BOHEMIAN VIOLIN VIRTUOSO
419 FINE ARTS BUILDING
Management: MARTIN FRANK
24 ADAMS STREET, CHICAGO, ILL.



ALEXANDER
ERMOLOFF
THE ART OF SINGING
Studio: Cathedral Hall, 220 W. 110th St.
(nr. Central Pk W.) Tel. 1148 Morningside
Assistant: JACK ERMOLOFF

MRS. EMMA H. EAMES, TEACHER
OF SINGING, WILL RESUME
HER LESSONS AT HER NEW ADDRESS, No. 841 LEXINGTON AVE., COR. 64th STREET, NEW YORK



FRANK X. DOYLE
TENOR
Oratorio—Concert—Recital
Personal Address: "Chateau du Parc"
Vanderbilt Ave and Park Place
Phone Prospect 7055 Brooklyn, N. Y.

DAVID C. TAYLOR
Author of
"The Psychology of Singing"
VOICE CULTURE
434 FIFTH AVENUE NEW YORK

Oratorio **G. MAGNUS** Concert
SCHUTZ
BASS BARITONE
Studio, 605 Carnegie Hall, New York City
Concert Direction, A. J. BERNHARDT, 102-4 W. 38th St., New York
Tel. 5312 Murray Hill. A Few Pupils Accepted.



ALVAH
SALMON
PIANIST
Lecture Recitals
(Russian Music)
INSTRUCTION, Carnegie Hall, N. Y.
Boston: Huntington Chambers, Tuesdays.

ESTELLE
HARRIS
SOPRANO
Concert, Oratorio, Recital
Address: CLAREMONT HALL, Broadway and 112th St., New York
Tel. 3810 Morningside

EDMUND
THIELE
Solo Violinist and Teacher
1902-6 PHILADELPHIA ORCHESTRA
1906-10 N. Y. SYMPHONY ORCHESTRA
211 WEST 137th ST., NEW YORK, N. Y.



DOROTHY
TEMPLE
SOPRANO
Distinguished Academician
of Royal Philharmonic
Academy of Rome
Oratorio, Concert, Recital
Address: Winchester, Mass. Tel. 408-5

CHESTER
BEEBE
Concert Organist
INSTRUCTION
Address:
No. 272a Halsey Street, Brooklyn

CARL
BRONSON
The Art of Singing
SCHOOL OF OPERA
204, 5, 6 Blanchard Building
Los Angeles, Cal.

LEAH KOHLER VIRTUOSO VIOLINIST
Management:
WALTER R. ANDERSON
5 WEST 38th STREET
NEW YORK
SEASON 1909-1910

W. H. SHERWOOD WELL AGAIN

Distinguished Pianist Recovers from Illness and Resumes Activity— News of Prominent Western Musicians

CHICAGO, Nov. 28.—William H. Sherwood, the American pianist, who has been seriously ill at his home in this city, is now well on the road to recovery and will resume his classes this week. This news will be gratifying to a host of friends all over this country, as well as in Europe. His recent breakdown was largely due to overwork. Those who are familiar with the details of his duty aver that his accomplishment in the way of work is simply enormous.

Dr. Carver Williams has some excellent recitals booked for next month, notably a concert at Kewanee Ill., on the 6th; Albion, Mich., in the "Messiah," the 9th; concert at Des Moines, Ia., the 12th; "The Messiah," at Champaign, Ill., the 13th; a musicale in this city on the 15th, and a concert at Oskaloosa, Ia., on Dec. 16.

Sibyl Sammis MacDermid, Rose Lutiger Gannon, John B. Miller and Marion Green were the soloists in a miscellaneous program given at the annual Thanksgiving concert in Kenosha, last Thursday evening. The Bach orchestra of Milwaukee furnished the instrumental selections.

Georgia Kober will make a piano concert tour of North and South Carolina and Alabama early next month.

Mrs. Sosman Stevens, who recently returned to her home town, Bloomington, Ill., after several years' study with Jean de Reszke, in Paris, was given a testimonial concert by her friends last week that proved to be so successful that it was repeated the following evening. The joint concerts netted \$3,000, which will enable her to return to the field of her study next week.

Mrs. Fannie Bloomfield Zeisler will give her annual piano recital next Sunday afternoon, December 4, at Studebaker Theater, under the direction of F. Wight Neumann. Mrs. Zeisler's annual appearance is not only a musical but a social event, as her

numerous friends make it a point to attend her recital. Mrs. Zeisler recently celebrated her twenty-fifth wedding anniversary and the coming recital is the twenty-fifth big musical event in her honor since she came to fame as a pianist.

Dr. Hugh Schussler, a basso of this city, who has been studying in Berlin, appears to have attracted considerable attention there through his recitals.

E. C. Town, who founded the Madrigal Club of this city, and who is a charter member of the New York Musical Art Society, has reorganized the club, enlisting fifty voices, and is now rehearsing vigorously for the first concert, which will be held in Handel Hall, December 15.

Marion Green was the dominating factor in a recital given last Sunday afternoon at Baldwin Hall. Mr. Green is always a popular and important personage on the concert stage and his two groups of songs on this occasion were given with a vocal quality that was delightful. Marie Schada was the assisting pianist.

Mme. Berdise Blye opened her piano recital season in Wheeling, W. Va., and gave six recitals in the old Dominion State. A testimonial to her artistic popularity was a re-engagement in every instance. Last week she returned from a brief concert tour in South Dakota and her season is well booked ahead.

William Beard, the basso-cantante, recently returned from a concert tour, through Texas, and the Southwest that had many original points of interest to keep it alive in his memory. He was gratified at the growth of musical appreciation in the cities in which his quartet appeared, and he answered many inquiries concerning Chicago as an educational musical center. Last week Mr. Beard appeared with the Miller Operatic Quartet in Milwaukee, to fill the place of Arthur Middleton, who was otherwise engaged. C. E. N.

Edwin Hughes, Pianist, Makes Detroit Début as Recitalist

DETROIT, Nov. 23.—No musical event has aroused more interest in a long time than the first piano recital of Edwin Hughes presented last evening by the Ganapol School of Musical Art, of which he is the newly engaged pianist. Mr. Hughes is an artist of the first rank, and his playing is characterized by breadth of conception only possible to a mature master of the piano. He comes direct from Vienna where he has acted as a "vorbereiter" to Leschetizky, and his presence in Detroit is regarded as a most significant indication of the artistic awakening of the Middle West. The following unconventional but most interesting program was given before a large and appreciative audience at the Church of Our Father:

Haydn, Andante con Variazioni, F. Minor; Brahms, Intermezzo, op. 117, No. 1, and Ballade, op. 118, No. 3; Grieg, Ballade in the form of Variations on a Norwegian Theme, op. 24; Chopin, Sonata, B Flat Minor; A. Zucchi, Tempo di Minuetto; Leschetizky, Arabesque, op. 45; Eduard Schütt, A la Gavotte, op. 84; Johann Strauss, Wiener Blut Walzer; Concert Paraphrase by Edwin Hughes.

Alberto Jonás in Dresden

DRESDEN, Nov. 3.—Alberto Jonás, the Spanish-American pianist, gave a concert here recently in company with Jacoba

Schumm, violinist. The pianist shone as a Chopin interpreter, playing the sonata, op. 35, with fine effectiveness. The rest of his program included works by Godard, Saint-Saens, and a suite by Paul Ertel which proved interesting. A. I.

Spalding in Bordeaux and Toulouse

PARIS, Nov. 4.—Two noteworthy concerts were given recently by Albert Spalding, the American violinist, in Bordeaux and Toulouse, on November 1 and 2 respectively. Alfredo Oswald, pianist, assisted Mr. Spalding, and with him the violinist performed the "Kreutzer Sonata," Beethoven, in a way that aroused tumultuous applause. The Toulouse audience followed every number with expressions of intense enthusiasm and the critics were equally impressed. Other numbers on the program were by Schumann, Bach, and Scarlatti, and the Mendelssohn concerto.

Tollefsen Trio Scores Decisive Success in Allentown, Pa.

The Tollefsen Trio appeared on November 15 before the Euterpean Society, in Allentown, Pa., scoring decisive success. The trios were received with much applause and the solos were enthusiastically encored. Of the former there were Rubinstein's Trio in B Flat, two movements from that of Boellmann, and the andante

and finale from Mendelssohn's op. 49. These were finely rendered. Mme. Tollefsen gave the Glinka-Balakirew "The Lark," and MacDowell's "Witches' Dance," and, as an encore, a "Capriccio" by B. O. Klein. Mr. Bronstein, the 'cellist, was heard to advantage in Cui's "Cantabile," and Casella's "Chanson Napolitaine."

For their second concert under the auspices of Adelphi College, on November 17, the Tollefsens played a program of works by Beethoven, Haydn and Mendelssohn. The third concert of this series will bring out works by Tchaikowsky, Cui, Davidow and Sjogren, while the last will be devoted to MacDowell, Foote, Klein and Foerster. Arthur Foote has recently sent the Tollefsens a copy of his new "Ballade" for piano and violin and it will soon be given.

Mme. Ricardo and Scharwenka in Liederkrantz Concert

Gracia Ricardo, soprano, and Xaver Scharwenka, pianist, were heard November 27, at a concert given by the German Liederkrantz in its club house, in Fifty-eighth street, New York. The women's chorus of the club, the men's chorus and an orchestra, under the direction of Arthur Claassen, also took part. Mr. Scharwenka played his own B Flat Minor concerto in a manner to stir enthusiasm. Mme. Ricardo also was much applauded for her singing of an "Aida" aria. Two songs by Sir Edward Elgar, sung by the women's chorus, pleased the audience greatly.

Boris Hambourg and George F. Boyle in Baltimore Recital

BALTIMORE, Nov. 28.—A delightful recital was given at the Peabody Conservatory Friday afternoon by Boris Hambourg, 'cellist, and George F. Boyle, pianist. Mr. Hambourg was repeatedly recalled after playing Tchaikowsky's Variations on a Roco Theme, and responded with an encore. Another pleasing number was Richard Strauss's Sonata in F Major, op. 6, for piano and 'cello. Mr. Boyle appeared as soloist and accompanist. Both artists were given a very enthusiastic reception. W. J. R.

Miss Gescheidt in Brooklyn Recital

Adelaide Gescheidt, the soprano, was heard in a recital at the Pouch Gallery, Brooklyn, on October 31. She was heard in Schumann's "Lotosblume" and "Widmung," an air from Massenet's "Hérodiade" and songs by Kjerulf, Saar, Haines-Kuester, Rubinstein, Chadwick, Cowen and others. Miss Gescheidt in excellent form, sang these numbers with tonal beauty and considerable dramatic expression. She was very effectively assisted by Edith Haines-Kuester at the piano. On October 21 Miss Gescheidt scored another success when she appeared before the Pi Tau Kappa Club, in Carnegie Hall.

Honor for American Tenor in Italy

MILAN, Nov. 14.—The tenor, Carlo Nardi-Bèmer, has been selected by the maestro, Arturo Vigna, to sing the difficult part of *Don Ottavio* in Mozart's "Don Giovanni," at the Pergola of Florence, in which opera the protagonist will be the celebrated baritone Mattia Battistini. Mr. Nardi-Bèmer has been chosen as the one tenor in Italy worthy to follow the famous Bonci, than whom there is no greater *Don Ottavio*. Mr. Nardi-Bèmer is a young American-born tenor, who has for some years been studying and singing in Italy.

Edyth Walker Going Into Vaudeville

BERLIN, Nov. 26.—Edyth Walker's vaudeville début will be made at the Palladium Music Hall in London in January. The contract calls for the payment of \$3,750 a week, according to the statement of the American prima donna, who is now leading woman at the Hamburg municipal opera. Miss Walker is studying the prima donna rôle in Richard Strauss's new opera, "Der Rosenkavalier," and says that she may make an American concert tour in the Autumn of 1911.

BERTRAM SCHWAHN IN SONG RECITAL

Admirable Program Brought Forth by New York Bass-Baritone in Mendelssohn Hall

Bertram Schwahn, the baritone, gave a recital in Mendelssohn Hall Tuesday evening, November 22, singing the following program:

"Caro mio ben" (1744), Giordani; "In Questa Tomba," Beethoven; "Non piu andrai," Mozart; "Du bist die Ruh," Schubert; "Die Lotosblume," Schumann; "Frühlingsnacht," Schumann; "Die Beiden Grenadiere," Schumann; "O Kübler Wald," Brahms; "Wie bist Du meine Königin," Brahms; "Der Asra," Rubinstein; "Warum," Tchaikowsky; "Ein Traum," Grieg; "Traum durch die Dämmerung," Strauss; "Cécilie," "Requiem," Homer; "Invictus," Huhn; "Music when soft voices die," Fairchild; "Over the Desert," Kellie.

The audience may well have been amazed at its good fortune in thus being confronted with so many mastersongs at one recital. Nowadays one feels happy for only two or three of them at a time, and so to encounter on a single occasion some of the highest flights of Schubert, Schumann, Brahms, Rubinstein, Tchaikowsky and Grieg fairly takes one's breath away.

Of course, it is quite useless to endeavor to enjoy great songs unless they are delivered by an artist thoroughly equipped



Bertram Schwahn

to cope with them from a vocal and temperamental standpoint. Mr. Schwahn is precisely such an artist. His finely trained voice is rich and warm in quality and he enters into the emotional spirit of every number in a way to bring forth all its musical and poetic charms. He was very successful in Giordani's beautiful "Caro mio ben." In Beethoven's "In questa tomba" he was impressively sombre, and after the gay and spirited "Non piu andrai" of Mozart he sang as an encore "Quand'ero paggio," from Verdi's "Falstaff." He sang Schubert's "Du bist die Ruh" with the proper spirit of poetry and tender feeling, and brought out the beauties of the Schumann songs in fine fashion. Brahms' "Wie bist Du meine Königin" is not affected by the majority of singers today despite the fact that it is not only one of Brahms' best but one of the most exquisite songs in existence. Mr. Schwahn treated it with loving care and was much applauded. Rubinstein's wonderful "Asra," Tchaikowsky's "Warum" and Grieg's beautiful "Ein Traum" were also received with so much fervor that it appeared for a moment as though the singer would have to repeat each of them.

With the exception of Huhn's "Invictus" the English songs were uninteresting, but Mr. Schwahn made the most of them. The accompaniments were efficiently played by John Cushing.

Lillian Blauvelt, the American singer, is spending a few weeks in Paris. She is not singing publicly.

ROBERT ALVIN AUGUSTINE

ANNOUNCEMENT:

MR. ROBERT ALVIN AUGUSTINE desires to announce to the musical world the positive discovery of the science of voice culture after ten years' investigation. By this science the possibility is assured of developing many voices equal to and surpassing the best now before the public, and in ten lessons more is accomplished in voice development than in a year or more by any other system.

Opera and concert singers wishing to retain or improve their voices should investigate this, and in fact, all vocal students will find in this science that which they are seeking. Convincing results in three lessons.

STUDIO: 318 WEST 56th STREET
TELEPHONE 3289 COLUMBUS

LADIMIR MISS MARIE
DUBINSKY
'CELLO PIANO
Concerts—Pupils
Studio: 50 East 89th Street, New York
Phone 5348 Lenox



Cosmopolitan School of Music and Dramatic Art

VICTOR HEINZE, President DR. WM. CARVER WILLIAMS, Registrar
New Phone Nos. 4868 & 4869 Harrison. Address Registrar, 9th Floor, Auditorium Bldg., Chicago
FALL TERM NOW IN PROGRESS. Students may register at any time

BERRICK VON NORDEN

TENOR

Management:
The Quinlan International Musical Agency
1 West 34th Street, New York

ALBERT SPALDING

EUROPE

SEASON
1910-1911

Management, L'ASSOCIATION MUSICALE DE PARIS
4 Rue Truchet, PARIS, FRANCE

SEASON
1911-1912

AMERICA

Management, R. E. JOHNSTON
1133 Broadway, NEW YORK

THE ANNA GROFF-BRYANT INSTITUTE



A School devoted exclusively to the Artistic Training of Singers and Vocal Teachers.

"The Three Portals:" Culture, Art, Science—A new system of rounded out education; new American school of vocal art; new system of vocal therapy. A new discovery, product of 18 years of independent scientific research work in vocal matters by Anna Groff-Bryant.

Send for new booklet, giving full particulars. Address ANNA GROFF-BRYANT INSTITUTE, 522-528 Fine Arts Bldg., Chicago Marion G. Groff, Mgr.



Autumn Hall

VIOLINIST

Engagements Now Booking

Management: FRANK W. RUDY Highland & Centre Aves. PITTSBURG, PA.

ANTON FOERSTER

1024 Lawrence Ave., Chicago, Ill.

S.C. BENNETT

METROPOLITAN OPERA HOUSE BUILDING

Suite 32 Tel. 1274 Bryant

Daily Except Mondays and Thursdays

FISK TEACHERS' AGENCY

Furnishes ORGANISTS, CHURCH SINGERS, and TEACHERS. Also Artists for Oratorio, Festival, Opera, Lyceum and Recital in Solo, Quartette and Chorus.

Suite 836-839 Fine Arts Building, Chicago Telephone, Harrison 5463 Mrs. Kate Jordan Hewett, Mgr. Music Dept.

CAROLYN LOUISE

WILLARD

PIANIST

FINE ARTS BUILDING CHICAGO

EDWIN SCHNEIDER

Pianist

En Tour with MME. JOHANNA GADSKI Composer of "Snow-Flowers," "One Gave Me a Rose," "Bird Raptures," "Unmindful of the Roses," Etc.

JULES

Violinist

In America

Season 1910-11

Management: THE QUINLAN INTERNATIONAL MUSICAL AGENCY 1 West 34th Street, New York

New Songs

"Youth"
"Serenade"
"The Bird"
"The Rain Drop"
"A Frown—A Smile"

Address: 133 W. 47th Street

WILCOX VOICE SPECIALIST DENVER COLO.

Offers authoritative instruction from rudiments of voice production to artistic song interpretation. Write for literature.

THE WILCOX STUDIOS

WOLFE HALL DENVER, COLO.

ISIDORE

LUCKSTONE

VOICE PRODUCTION Interpretation Finish 153 West 76th Street New York City Telephone 7493 Schuyler

MAURICE VIOLINIST

KAUFMAN

MAURICE KAUFMAN F. LORENZ SMITH JOSEPH J. KOVACH LEO SCHULZ 200 W. 78th St., N. Y. C.

M. Louise Mundell

VOCAL STUDIO

276 McDonough St., Brooklyn, N. Y. Phone, 804 Bedford

CAROLINE HUDSON-ALEXANDER

SOPRANO

Management: Walter R. Anderson 5 West 38th Street, New York

DEFENDING THE ORGAN FROM CHARGE OF MONOTONY

A CORRESPONDENT of the New York *Evening Post* has come forward to refute the charge that organ music is monotonous for want of accentuation. He says:

After ten years of saturation with opera and symphony concerts, I was precisely of this opinion, until a memorable day last Winter, when the opportunity was granted me of hearing a master of the organ, mind you, a master! To say that I was amazed is putting it mildly. Previous to this I had attended recitals by a great number of popularly acclaimed organ virtuosi, and imagined that I knew something of the organ and its possibilities. The question of expressiveness on the organ boils down to this: First and last of all, elasticity and vitality of touch, combined with perfect accuracy of phrasing, and, in addition to this, the thousand and one things which distinguish good from mediocre playing on any instrument. The master is able not only to accentuate individual notes or chords, but can even, in cases of tremolo or rapid passages, effect a crescendo or diminuendo purely by means of the touch, and without resort to the swell box. These matters cannot be explained by phrase or formula, but must be heard in order to be appreciated. Schumann recommends the organ to piano students as a means of gaining clarity and precision of touch, together with independence of finger movement. Flaws of technic which may pass unnoticed on the piano stand out in glaring relief on the organ. All this emphasizes once more the point which I tried to make in my last letter, namely, that artistic organ technic is so tremendously difficult that it is vouchsafed only to a chosen few.

As contributing factors to the monotony of organ recitals, aside from incompetent playing, may be mentioned: (1) A defective instrument or poor acoustic of the auditorium; (2) too great length of program or injudicious selection of numbers;

(3) idiosyncrasy of the auditor; (4) lack of familiarity of the hearer with the organ or the selections played.

(1.) Under the first heading, I beg to call attention to the fact that there is a greater disparity in organs than in other concert instruments, and that the tone of some organs is in itself disagreeable; also, that in some electric-action organs the mechanism is at fault (notably the instrument in Carnegie Hall) and in other instances where a church is long and narrow confusion of tone is produced by a multiplication of echoes.

(2.) A popular misconception prevails that organ music consists principally of fugues or orchestral arrangements. That this supposition is false may be proved by getting up artistic and interesting programs which do not contain a single fugue or orchestral transcription. As for length of program, no sensible organist will permit his performance to exceed the hour limit, or seventy-five minutes at most.

(3.) In relation to idiosyncrasy, has it ever struck you that some people can listen to violin music by the hour, whereas they derive no pleasure from piano-playing? Among my acquaintances, I number several who delight in the organ, and remain impassive toward the piano. Mr. Reginald De Koven finds song recitals a terrible bore. Personally, I can say that, although acting as accompanist to a violinist for eight years, I prefer violins in masses rather than solo.

(4.) Regarding familiarity with the instrument, it may be stated that in music familiarity breeds, not contempt, but affection, both as to an instrument and a good piece of music. Even a trained musician, listening to a recital on his favorite instrument, may become bored if the selections are all unfamiliar and indigestible. To sum up, all conditions being favorable, there is absolutely no reason why an organ recital should not give just as much pleasure as a concert on any other instrument.

NOTED BUFFALO CONCERTS

Rider-Kelsey and Sembrich Among the Recital Givers

BUFFALO, Nov. 23.—Three concerts of note were given here this week. Monday evening the Twentieth Century Club inaugurated a series of musicales by presenting Corinne Rider-Kelsey in a song recital. Mrs. Kelsey was in admirable voice, and the representative audience present gave ample demonstration of its appreciation of her fine singing. She was sympathetically accompanied by Mary Willing Meagley.

The same evening, in Convention Hall, the Buffalo Sängerbund gave its first concert of the season, under the able direction of Dr. Carl Winning. Two fine numbers on the program, entitled "Schlummerlied" and "Erwacht," written for mixed voices, are, both in music and text, the work of Dr. Winning. The soloist of the evening, Mrs. Mabel Sharp-Herdien, soprano, of Chicago, was a newcomer in Buffalo. She made a fine impression.

Tuesday evening, in Convention Hall, under the local management of Mrs. Mai Davis Smith, Mme. Sembrich delighted a crowded house with her matchless art. Frank La Forge at the piano sustained his reputation as one of the best of accompanists. F. H. H.

In Defense of Encores

[Agnes Gordon Hogan in Philadelphia Record.]

If anything in the world mars unity or breaks continuity, it is applause. Therefore, it would be just as rational to forbid applause as to prohibit encores. The former is irrepressible. The latter are legitimate and thoroughly justifiable. The demand for encores is a form of approbation, similar in principle to applause. If one is permissible the other should be. Encores are a higher form of approval than applause, because they are a demand for a repetition of the pleasure afforded by the music. If encores and applause are similar in principle, as they plainly are, either both should be entirely abolished, or both permitted. The permission of one and the prohibition of the other leave a decidedly bad impression, almost suggesting snobbishness.

MUSIC IN PROVIDENCE

Boston Orchestra's Second Concert Given with Hofmann as Soloist

PROVIDENCE, Nov. 25.—The second concert of the season given by the Boston Symphony Orchestra in Infantry Hall was largely attended and the vast auditorium was completely filled. The soloist was Josef Hofmann, who has not been heard here before in several years. He chose for his number Beethoven's Concerto in G Major, No. 4, which he played superbly. The principal orchestral number was the Symphony in E Minor by Rachmaninoff, which was played here for the first time. Mr. Fiedler and his band gave an excellent interpretation of it.

Mrs. Emma Winslow Childs gave a talk on the program of the Symphony concert at Maxcy Hall, Brown University, on the afternoon previous to the concert. The lecture was under the auspices of the Rhode Island Federation of Music Clubs.

The Arion Club's rehearsal of "The Messiah," to be sung December 14, at Infantry Hall, Dr. Jules Jordan, conductor, are progressing well and the chorus is larger this season than in many years. Two soloists for the second concert, when Elgar's "Caractacus" will be sung, have already been engaged. They are Marcus Kellerman and Frank Croxton.

Howard White, basso, of this city, sang at the Saturday evening performance at the Boston Opera House, being cast as the King in "Aida." He received flattering notices from the Boston press. G. F. H.

Josef Hofmann's Third Program

A third piano recital by Josef Hofmann will take place in Carnegie Hall, New York, Saturday afternoon, December 3, when he will play the following program:

Toccata and Fugue, Bach-Taussig; Variations, Mozart-Goubon; Sonata, op. 3, Beethoven; Scherzo, C Sharp Minor, Nocturne, C Sharp Minor and Chant Polonaise, Chopin; Fantasie, C Major, Schumann; Characterskizzen, Hofmann; Romance, E Flat Major and Etude, Rubinstein.

The Stern Conservatory in Berlin has lately been celebrating its sixtieth anniversary.

Thomas N.

MacBurney BARITONE Three Years Assistant to King Clark

MATJA VON

NIESSEN-STONE

CONTRALTO

ADDRESS: Metropolitan Opera House NEW YORK

MRS.

LAURA E. MORRILL

Scientific Voice Culture

Studio: THE CHELSEA, 222 W. 23d St. Phone, 2700 Chelsea NEW YORK



S. AMOILOFF

LAZAR S.

VOICE CULTURE REPERTOIRE

Address: 116 Carnegie Hall, New York Tel. 6480 Plaza

Method Recommended by Schallapine Sammarco Zerola

SONGS BY

CELESTE D. HECKSCHER

The buoyant and beautiful melodic inspiration animating all of CELESTE D. HECKSCHER'S Compositions, as well as the unfailing poetic quality of her musicianship, have won the admiration of many prominent musicians. The three following songs combine warmth and simplicity of feeling, with much charm of style.

NORSE MAIDEN'S LAMENT \$0.60

Has almost the simplicity of a folksong. For mezzo.

L'ANGE GARDIEN50

French and English words. Somewhat after the French school. Mezzo or baritone.

POURQUOI JE T'AIME40

French and English words. A very melodious song for tenor. Published by THEODORE PRESSER, 1708 Chestnut St., Philadelphia, Pa.

Second American Tour, Oct., 1910-May, 1911

Yolanda MERO

The Eminent Hungarian Pianiste

Management:

The Quinlan International Musical Agency (Successors to Wolfsohn Bureau) (Steinway Piano) 1 W. 34th St., New York

CHARLES GILBERT SPROSS

PIANIST—ORGANIST—ACCOMPANIST

No. 24 West 128th Street, NEW YORK Tel. 8256 Harlem

Composer of "WILL O' THE WISP"

"A Rose Garden" "Asleep," "Through a Primrose Dell," (just issued), and other songs.

Voice Culture

ROBERT ALVIN AUGUSTINE

Studio, 318 West 56th Street New York City

CARINE SOPRANO

Address:

No. 834 WEST END AVE., NEW YORK

Tel. 10183 Riverside

ADAH HUSSEY

Contralto

122 WEST 114th STREET NEW YORK

Phone 5414 Morningside

Management: HAENSEL & JONES, 1 E. 42d St., New York

JOHN HYATT BREWER

ORGANIST—INSTRUCTION

88 South Oxford Street Brooklyn, N. Y.

Tel. 2279 Prospect

"AN APRIL SONG," for organ solo . . . 60c.

Published by C. SCHIRMER, 3 E. 43d St., N. Y.

Mme.

ELLA BACKUS-BEHR

PIANIST and TEACHER, also Vocal Coach and Accompanist

refers to Mme. Louise Homer (of the Metropolitan Opera), Mr. Fredrick Martin (the renowned basso). Application made at 69 West 88th Street, New York

Composing Is a Slow Process with the Creator of "Louise"

[From the New York Sun.]

Ten years have passed since "Louise" was first produced at the Opéra Comique, Paris, ten years that have seen more than 300 performances of the opera in Paris and successful productions in England, America, and all the world, and yet it is only now that the composer, Gustave Charpentier, is about to produce a new work, as Maurice Bernhardt, the director of the Sarah Bernhardt Theatre, has accepted a three act comedy by Albert Acremant, for which Charpentier has written a musical score. The writing of "Louise" occupied Charpentier eleven years, and since its production there has been talk of a sequel, called, according to some, "Marie," or others "Julien." Intimate friends of the composer have let it be understood he was putting the final touches to an "Orphée" and that he had adapted his symphony, "Vie du Poète" for the stage, but nothing certain is known of the work of the composer since "Louise," or if indeed he has done any work in his home in Montmartre.

Russian Dancers and Scotti Visit Kansas City

KANSAS CITY, Mo., Nov. 21.—Kansas City audiences on Tuesday and Wednesday evenings testified to the same admiration of the art of Pavlova and Mordkin, the Russian dancers, which those artists have awakened everywhere on their tour. Both audiences were impressive in size.

The first of the Woodward-Mitchell series of fifteen concerts was given the preceding Friday afternoon by Signor Scotti, assisted by Adams Buell, pianist. The large audience was most appreciative, and Signor Scotti was in excellent voice.

M. R. W.

Van Eweyk to Teach in Milwaukee

MILWAUKEE, Nov. 28.—Announcement has been made by the Wisconsin College of Music of the engagement of Arthur Van Eweyk, the bass baritone, as a member of the teaching staff of the vocal department of the college. Mr. Van Eweyk has spent much of his time in Milwaukee during the last few weeks and has taken a great interest in the work being done at the Wisconsin College of Music. He will return to the city next September to remain for one year, and expects to begin teaching about the first week in October.

M. N. S.

AN IMPORTANT WEEK IN DETROIT MUSIC

Orchestral and Chamber Music and a Recital by Heine-mann

DETROIT, Nov. 19.—The week just past brought four interesting and important concerts to the music lovers of Detroit. To begin in chronological order, Alexander Heine-mann appeared in recital at the Garrick Theater on Sunday afternoon. The recital merely served to confirm the advance reports which had been heard of the singer. He is a full-chested baritone, having at times the qualities of a *basso cantante*. Joined to this Heine-mann is possessed of a well-rounded musicianship and a command over every nuance of emotion, which qualities place him in the very front rank of *lieder* singers of today.

Monday evening brought the Thomas Orchestra to the barn-like Light Guard Armory Hall, for the first of the series of concerts arranged by the Detroit Orchestral Association. The first portion of the program, consisting of the "Leonora" Overture, No. 3, and the Fifth Symphony of Beethoven, made it very evident that, to say the least, Mr. Stock's forte does not lie in the direction of the maker of nine symphonies. His readings were only too plainly without inspiration. They left also much to be desired rhythmically—always the case with those directors who do their conducting to a greater extent from the shoulder instead of from the wrist. In the latter portion of the program, which had a decidedly Bohemian tang, including Smetana's Symphonic Poem "Vyshehrad" and Dvorák's spicy "Scherzo Capriccioso," the Chicago director came more into his own. These two were given with fine climaxes and much delicate tone coloring.

The soloist of the evening, Enrico Tramonti, had an enormous success with a rather old-fashioned "Concertstück" by Nicholas von Wilm. Tramonti, who is a harpist with few equals, was indeed quite the hero of the concert, as the instrument plays an important rôle in the Smetana and Dvorák numbers.

On Tuesday evening Edouard Dethier



—Copyright Aimé Dupont
Giovanni Zenatello, the Tenor, Who Will Join Boston Opera Company

and Carolyn Beebe appeared in a chamber music concert at the Hotel Ponchartrain. The program brought a Sonata in E Minor by Veracini, the Beethoven "Kreuzer Sonata" and a Sonata in D Minor by G. Pierné, all for piano and violin. The work of the two must be characterized as excellent sonata playing. Eva Mylott, contralto, added an aria of Gluck and two groups of songs to the program and gave great pleasure.

Last, but by no means least, the concert of the Detroit String Quartet on Thursday evening remains to be considered. This is an organization of which any city in America or elsewhere might well be proud. The first number was the wonderful Mozart Quartet in D Minor (No. 421 of the Köchel catalogue). The quartet's playing of this number was such as to place its work quite on a level with that of the best organizations of the kind in both this country and Europe. In everything that makes good quartet playing a joy, perfection in ensemble, intonation, rhythm and balance of tone, together with a musicianly insight into all the delicacies of a Mozart score, the quartet left absolutely nothing to be desired.

William Howland, of the faculty of the School of Music of the University of Michigan, sang Gounod's "Dio Possente" from "Faust" between the performance of the two quartets. Mr. Howland is possessed of a baritone which is worth going far to hear, and is a singer of much temperament and intelligence.

E. H.

A Wagner Association has been formed in London to promote correct performances of Wagner's works in England, to bolster up the Wagnerites' enthusiasm and to prepare a worthy centenary celebration.

ZENATELLO FOR THE BOSTON OPERA HOUSE

Distinguished Tenor to Join Russell's Company—His New Triumph in Madrid

BOSTON, Nov. 28.—Giovanni Zenatello, who is to join the forces of Director Henry Russell, of the Boston Opera Company, about the middle of next month, is already well known in the United States, having sung for several seasons with the Manhattan Opera House Company. He has sung in Boston with success equal to that of his appearances in New York with the Manhattan organization.

After the close of the last opera season, Zenatello went to Buenos Ayres, South America, where he sang at the Teatro Colon, and it was while filling his engagement there that he was engaged by cable by Mr. Russell for the present season at the Boston Opera House.

Cable dispatches recently received here indicate that Zenatello received an ovation on the occasion of his opening the season last week at the Royal Opéra, Madrid, Spain. He sang "Otello," which is the first opera in which he will appear at the Boston Opera House this season. The audiences at the Madrid Royal Opéra are most critical and it is known throughout operatic circles that an artist must possess exceptional qualities in order to be enthusiastically received there. Zenatello has also sung with distinction at Covent Garden, London, and at other important European opera houses and he will, unquestionably, be a valuable addition to the Boston company.

During this season Zenatello will sing in several operas in addition to "Otello," among them "Aida," "Iosca," "Trova-tore," "Pagliacci," "Huguenots," "Lucia," and "Carmen." Special interest will attach to his performance in the last named opera, which will be given with Maria Gay, who created such a sensation by her wonderfully dramatic interpretation of the part of *Carmen* in Boston and other cities in this country as a member of the Boston Opera Company last season.

Zenatello is a dramatic tenor and represents in his singing the finest qualities of the Italian school. He is expected to be particularly successful in his singing of the rôles of *Otello*, *Rhadames*, *Manrico*, *Don José*, and *Canio*. He will sail for America December 7 on the S. S. *Teutonic*.

D. L. L.

Wilhelm Kienzl, composer of "Der Evangelimann," is at work on a new opera based on Rudolf Bartsch's "Blanche Fleur."

Moritz Moszkowski, the pianist and composer, who of late years has made Paris his home city, has been made a Chevalier of the Legion of Honor.

Miss CLARA MUNGER

177 Huntington Ave., Boston

Miss KATHERINE LINCOLN, Soprano

New York Representative
"THE BROADWAY," 1425 BROADWAY
COR. 40th STREET

For engagements address
MRS. PAUL SUTORIUS
1 W. 34th St., New York

HARRIS, JR. TENOR

CONCERT DIRECTION, M. H. HANSON, 437 FIFTH AVENUE, NEW YORK

RECITAL
CONCERT
ORATORIO

FOX-BUONAMICI SCHOOL of PIANOFORTE

FELIX FOX
CARLO BUONAMICI } Directors

SCHOOL YEAR BEGINS SEPT. 26
OFFICE OPEN FOR REGISTRATION SEPT. 15

THOMPSON PIANIST

Mason & Hamlin Piano Used

Management:
LOUIS H. MUDGETT
Symphony Hall
Boston

Mr. & Mrs. ARTHUR J. HUBBARD VOCAL INSTRUCTION

246 Huntington Avenue

Mme. Sembrich
1907
Kneisel Quartet
five seasons

MME. AVIS BLIVEN-CHARBONNEL
PIANISTE

10 Washington Hall
Trinity Court
Boston, Mass.
Baldwin Piano used

Management: Theodore Bauer Concert Bureau Boston Opera House, Boston, Mass.

CHARLES ANTHONY PIANIST

Address: HENRY L. MASON
492 Boylston St., Boston, Mass.
Mason & Hamlin Piano

The Guckenberger School of Music

PIANO, VOICE, ALL ORCHESTRAL INSTRUMENTS
B. GUCKENBERGER, Director, 30 HUNTINGTON AVE., BOSTON

Mrs. MARGARET GERRY
GUCKENBERGER
Contralto Soloist
CONCERT, RECITAL, ORATORIO

JOHN HERMANN LOUD CONCERT ORGANIST and TEACHER

FELLOW AMERICAN GUILD OF ORGANISTS
ASSOCIATE ROYAL COLLEGE OF MUSIC, LONDON

Address 154 Oakleigh Road, Newton, Mass.
Telephone, 798-4 Newton, North

JOSEPHINE KNIGHT SOPRANO : SOLOIST

Personal Address
4 Haviland St., BOSTON

Boston Festival Orchestra, 1907-8-9
Management G. W. Stewart

The ADAMOWSKI SZUMOWSKA

TRIO Mrs. Szumowska
Mr. T. Adamowski Mr. J. Adamowski
Exclusive Management, HAENSEL & JONES, 1 East 42d Street, New York

MARIE-THÉRÈSE BRAZEAU

PIANISTE Symphony Chambers BOSTON, MASS.

M. R. S. CLARA TIPPETT THE ART OF SINGING

312 Pierce Bldg., Boston, Mass

CUSHING CHILD

Contralto Soloist, Teaching
Lang Studios
6 Newbury St., Boston, Mass.

HELEN ALLEN HUNT CONTRALTO SOLOIST and TEACHER

Soloist BOSTON SYMPHONY ORCHESTRA, Season 1907-08
Studio, 514 Pierce Building, Boston, Mass.

MISS MARY INGRAHAM Pianist and Teacher

LANG STUDIOS
6 Newbury St., Boston

Miss Jessie DAVIS PIANISTE and TEACHER

Studio: 503 Huntington Chambers, BOSTON
She Mason and Hamlin Piano

OSCAR HUNTING BASS

Direction: GEO. W. STEWART
120 Tremont St., BOSTON
Personal Address: 218 Tremont St.

HELEN REYNOLDS TRIO

HELEN REYNOLDS : : : Violin
KATHERINE HALLIDAY : : Violoncello
MARGARET GORHAM : : : Piano
Personal Address: - - - Trinity Court, BOSTON

F. ADDISON PORTER NEW ENGLAND CONSERVATORY OF MUSIC

TEACHER OF PIANOFORTE
STEINERT HALL, BOSTON

JOSEPH GOTSCH

Solo 'Cellist
CONCERT-INSTRUCTION-ENSEMBLE
Head of 'Cello Dept. Conservatory of Musical Art, New York and Brooklyn
Personal Address: 72 East 88th Street Telephone 4024 Lenox

EDITH Chapman Goold

SOPRANO

2314 Broadway 'Phone 1630 River

WALTER L. BOGERT

BARITONE

TEACHER OF SINGING

Lectures and Recitals

644 Madison Ave., New York. Tel. 5430 Plaza.

ISABEL HAUSER

Concert Pianist :: Season 1910-11

Residence Studio, THE APTHORP, Broadway and 79th St., New York
Direction, Mrs. Paul Sutorius, 1 W. 34th St.

LAMBERT

MURPHY

TENOR Oratorio Concert Recital
Soloist, St. Bartholomew's
Management: WALTER R. ANDERSON,
5 W. 38th St., New York

W. Francis PARSONS

BASSO CANTANTE
TEACHER OF VOICE

Studio: No. 126 West 70th Street, New York

GUSTAV L.

BECKER

Concert Pianist-Teacher Composer
STUDIO STEINWAY HALL
New York

EARL

CARTWRIGHT

BARITONE Concert, Recital, Oratorio
Teacher of Singing

Lang Studios : : : : 6 Newbury Street, Boston
Management WALTER R. ANDERSON, 5 W. 38th St. New York

MADAME OLGA

SAMAROFF

In America January to May, 1911.
Apply for Terms and Dates to
C. A. ELLIS, 50 State Street, BOSTON, MASS.
Steinway Piano Used

VIRGINIA ROOT

SOPRANO

Soloist with Sousa's Band
International Tour, 1910-1911

WM. BEARD

Bass-Baritone

RECITAL - CONCERT - ORATORIO
AUDITORIUM BLDG. (Phone, Harrison 1738), CHICAGO

JAMES P. DUNN

ORGANIST OF ST. PATRICK'S CHURCH
JERSEY CITY, N. J.

Instruction in Piano and Musical Theory
RESIDENCE STUDIO, 769 DAWSON ST., BRONX, N. Y.

DUDLEY

Carnegie Hall
New York, N. Y.

TEACHER of SINGING

BUCK

Grace Ferns.

EDWIN GRASSE

WELL-KNOWN SONGS AND THEIR STORIES "DIE WACHT AM RHEIN"

MOST of the national German songs date from the time during which the German states were under the heel of Napoleon or had just emancipated themselves. That is 1805 to 1814. "Die Wacht am Rhein," however, did not come into existence until some years after the fall of the French first empire.

The poem was written by Max Schneckenberger in 1840 and, as is not uncommon in the history of poetry and song, it has lived down many better poems on the same subject. Schneckenberger was an obscure Swabian merchant who apparently wrote but the one poem, and who did not live to enjoy the fame that was thrust upon him by its selection from a great number of songs to be the Franco-Prussian war song of 1870.

The music was composed first as a chorus for male voices by Carl Wilhelm, a music

teacher and orchestra director of Berlin. It was not intended for a national air, but is said to have been written as a school chorus to be sung upon prize distribution day. The words of Schneckenberger were afterward grafted on to it with the result known.

However this may have been, it is known to have been written in 1854 and sung as a national air with united choruses at Crefeld the same year. Thousands of copies of it were immediately sold and its martial swing made it so popular that it was sung around the world by Germans and their sympathizers and recognized everywhere as the German war hymn.

Schneckenberger died in Berne in 1849 and was buried in his native town of Württemberg, where a handsome monument was raised to his honor. Wilhelm died in 1873 and is also buried in his native place, Schmalkalden. HARVEY PEAKE.

MARGUERITE HALL IN INTERESTING PROGRAM

Songs Delightfully Presented at Recital in Mendelssohn Hall, New York

A song recital, presenting novel features, was given by Marguerite Hall, at Mendelssohn Hall, Wednesday evening, November 16.

The program, which in the main was divided into national groupings, was as follows:
Bach, "Vergiss Mein Nicht"; Veracini, Pastorale; Old French, "C'est Mon Ami"; Schubert, "Geheimes"; Schubert, "Liebesbotschaft"; Schumann, "Waldeggespräch"; George Henschel, "Clear and Cool"; George Henschel, "When All the World Is Young, Lad"; Landon Ronald, "The Dove, and 'Tis June"; Gertrude Norman Smith, "Thine Image"; Charles B. Hawley, "In a Garden"; Victor Harris, "Butterflies and Buttercups"; Mary Knight Wood, "Song of Sleep"; Gerrit Smith, "Tis Raining"; Blair Fairchild, "Beppino"; H. Bemberg, "Il Neige"; Gabriel Faure, "Nell"; Reynaldo Hahn, "Trois Jours de Vendange"; A. Goring Thomas, "Ma Voisine."

Miss Hall's style is distinctly lyric. While she gives constant attention to fine points of expression, she does not carry this to dramatic lengths, but depends rather upon a native sympathetic vocal quality and its excellent and expressive management.

The Veracini "Pastorale" showed the fluency and flexibility of the singer's voice and her capacity for fine shading. The "Waldeggespräch," of Schumann, was expressively sung, but would easily stand a more dramatic and hair-raising interpretation.

The singer was delightful in her varying expressions in "When All the World Is Young, Lad." The first Ronald song, aside from showing once more the futility of attempting to set Keats to music, was given by its composer an altogether too serious, dirgelike character for the delicacy of the sentiment. In Keats's early work, when he tried to write lyrics, he is not the real Keats. In his later work he did not write lyrics. Therefore, Keats and music are an impossibility.

The other Ronald song has lyric warmth of a conventional sort, but no real thought. Both, however, were well sung.

Gertrude Norman Smith's song stood up with the masterpieces of the program. It is a song of deep and distinguished spiritual beauty, mountain heights above all the other little known songs on the program. Miss Hall rose to it, and sang it with perfect and befitting sincerity and reverence. And right on the heels of this the audience called for a repetition of the despicably pretty Hawley song.

The "Rain" song, of Gerrit Smith, is a charming fancy, and was sung with piquancy. A pleasing Fairchild song of Italian folk character, and an unusually good Hahn song, were much enjoyed.

There was a good-sized audience, and Miss Hall received many flowers and appreciative applause. The accompaniments by Mrs. Louis H. Smith were played in her usual able style. ARTHUR FARWELL.

Frederick Hastings with Tetrzzini

Frederick Hastings, the baritone, has been engaged as assisting artist on the twenty-weeks' concert tour of Mme. Tetrzzini, beginning in San Francisco on December 6.

IMPETUS FOR NEW GUILD OF VIOLINISTS IN WEST

New Organization Gives Chicago Banquet in Honor of the Kneisel Quartet

CHICAGO, Nov. 23.—The American Guild of Violinists, a new organization that promises to become international in its scope, made its first public appearance last Sunday evening at the banquet in the Auditorium, given in honor of the Kneisel Quartet. This organization, which has been devised to advance the interests of worthy instrumentalists, already enlists some of the best and most intelligent violinists in the city. At the head of the table sat Bernhard Listemann, the dean of the Guild in Chicago and the president of the new organization. He spoke of the aims of the organization as both hopeful and helpful—something that should be equally valuable for the individual and the artist, as well as the general cause of music.

Charles M. Dawes, president of the Chicago Grand Opera Company, spoke in commendation of the movement; Mrs. Theodore Thomas was eloquent in seconding his remarks; and Clevet Willem Willeke spoke for Mr. Kneisel and his associates in the quartet. Among other speakers were J. C. Freeman, of Lyon & Healy; Clayton F. Summy, the music publisher, and Joseph T. Oehleiser, one of the leading spirits in organizing the new movement. C. E. N.

LAUDS BEECHAM'S CONDUCTING

Allen Hinckley Says a Good Word for Noted London Director

Allen Hinckley, who has returned to this country after his month's singing at Covent Garden, London, is an enthusiastic admirer of Thomas Beecham as an orchestral conductor. "He is extremely sensitive, of the truly artist temperament," remarked Mr. Hinckley recently in conversation upon Mr. Beecham, "and it seems to me that just because he is an Englishman, or perhaps I might say an Anglo-Saxon, he is not thoroughly appreciated. He has been accused of fickleness and of changing his mind, but the very fact that he is so artistic explains this charge. If he sees that a work cannot, with the forces under his command, be given as he thinks it should be, he drops it, and then is called fickle. His control over the orchestra I consider little short of marvelous; the men are always with him, and he gets tremendous effects. I think him one of the very finest orchestral conductors whom I have ever known."

Maximilian Pilzer in Newark Recital

Maximilian Pilzer violinist and concert-master of both the Volpe and the People's Symphony orchestras, was heard in a concert at the Roseville Presbyterian Church, Newark, N. J., on November 11. Mr. Pilzer was welcomed by a large audience and there was enthusiastic applause after he had finished each of his numbers. Rehfeld's "Spanish Dance," Hubay's "Hejre Kati," Sarasate's "Gypsy Dances" and MacDowell's "Wild Rose," the latter played as an encore number, were his offerings. In every one of them he showed to best advantage his beautiful tone, technical facility, purity of intonation and firmness of bowing.

Mme. Clara de Rigaud



Teacher of Frieda Langendorf, Metropolitan and Berlin Operas. Christiana Hansen, Boston Grand Opera. Fanny Ferguson, Savage Opera Company. Santa Marelli, Italian Grand Opera. Olive Scholey, Toronto Festival. Clementine Tetedoux, All Souls' Church. Mabel Leggett, Redpath tour, E. Anglin, Helen Sousa, Rosamond Chetham, Mabel Guile, Mme. Millard in Concert
Studios: Metropolitan Opera House Bldg. Address letters to 2647 BROADWAY, NEW YORK

MME. KIRKBY-LUNN



The Great English Contralto

Will Re-visit America January, February and March.

Oratorio Recital Concert

Management:

LOUDON CHARLTON, Carnegie Hall, New York

KELLERMAN

MARCUS

Soloist Spring Tour
Minneapolis Symphony Orchestra, April-June, 1911.

Exclusive Management:
EUGENE KUESTER
25 W. 42d ST., NEW YORK
BASS-BARITONE

CARL DEIS

Voice Production Interpretation

No. 251 West End Avenue, New York

Telephone Connection (Near 72d Street)

KITTY CHEATHAM

The Distinguished Dancer

"She touches greatness."—New York Evening World.
H. JOHNSON, Secretary
634 Fifth Avenue, New York



BERTRAM

SCHWAHN

Bass-Baritone

Management

J. E. FRENKE

24 W. 31st St., New York

WARD-STEPHENS

Organist of 1st Church of Christ Scientist, New York
Teacher of PIANO, ORGAN and VOCAL REPERTOIRE

Especially prepares advanced singers for CONCERT, ORATORIO and OPERA. (Three years connected with the Opera Comique Paris.) Style and Diction in French, German and English Songs.
Address: 253 W. 42nd St., New York 'Phone 3195 Bryant

ELFRIEDE STOFFREGEN

CONCERT-PIANIST

SEASON 1910-11

Management: EUGENE KUESTER, 25 West 42d Street, New York
1st appearance, Nov. 19, 8.15, Mendelssohn Hall

The STILLMAN SYSTEM

of Class Instruction for Advanced Students and Beginners

CORRESPONDENCE LESSONS, Laws of PSYCHOLOGY and PHYSIOLOGY Applied to Piano Technique
Studios: 514 West 114th St., New York
'Phone, 1417 Morningside

SOPRANO St. Bartholomew's Church NEW YORK

Management: WALTER R. ANDERSON, 5 West 38th Street

VIOLINIST

Manager: H. GODFREY TURNER
1402 Broadway, New York

SIBYL SAMMIS-MacDERMID

DRAMATIC SOPRANO

6218 HIBBARD AVENUE, CHICAGO

'PHONE, MIDWAY, 1899

HINDERMYER

TENOR

ORATORIO-CONCERT-OPERA
Kuester Concert Direction, 25 W. 42d St.
Telephone 3759 Bryant
Personal Address: 215 W. 118th St., N. Y.

CHOPIN AND LISZT STILL SUPREME

Their Position as Composers for Piano Unshaken by Efforts and Achievements of the Moderns—Sigismund Stojowski Discusses Technical Tendencies of the Art

It is one of the striking facts of musical history that the remarkable evolutionary propensities of the art during the years which have elapsed since the death of Wagner have exerted little effect upon the nature of piano composition in proportion to what has been undergone by music in its other branches. Many and weighty things are spoken of the orchestral doings of Strauss or Debussy or Reger or a host of other personages. Yet how often does one hear of a pianist mentioning these names as substitutes for those of Chopin and Liszt? It would seem as though the mightiest efforts of those equipped with a surpassing skill in the manipulation of orchestral masses have proved comparatively unavailing in the presence of the humble pianoforte. Technical developments of a certain type there have undoubtedly been. But in contrast with the radical transformations effected a half a century ago by Chopin and Liszt they are of small significance. These two masters continue serenely to occupy their exalted pinnacles undisturbed by the lapse of years, and the attending storm and stress.

In the opinion of the eminent Polish pianist, Sigismund Stojowski their achievements have "never been surpassed and it may be that they will never again be equaled," as he recently expressed it to a representative of *MUSICAL AMERICA*. "As for Chopin, he is the summit of piano composition whether considered technically, musically or temperamentally. Strange as it may seem the question of technic in Chopin's music is not to be considered as a thing by itself as it may be in the case of many others. Its technical aspects are inseparably interwoven with the music's emotional texture. Of this fact any one may soon become aware by playing any of his little studies—though I must confess, studies is an exceedingly modest term to use to qualify these wonderful creations.

"There are no people who have the gift of bringing out the innermost qualities of Chopin like the Poles themselves. At the recent Chopin centenary celebration in Poland a speech was made by Mr. Paderewski in which this phase of the question was interestingly touched upon. The great pianist's address was one of the most wonderful examples of eloquence I have ever heard, touching as it did upon some of the most vital questions of the philosophy of

life and art. In the course of that speech he asserted that, however little a person of his nation might be able to grasp the significance of the Promethean Beethoven or indeed, of any of the other masters, the significance of Chopin was always felt by him. For this condition neither culture nor even a pronounced love of music was essential. And then too, none but the Pole had



SIGISMUND STOJOWSKI, PIANIST

this case has been primarily to develop the facilities for coloring. As regards the lasting properties of the moderns I never feel like making excessively sweeping assertions. You see the element of tear influences the judgments of a vast number of people. We fear that we may display ignorance by implying that we are unable to appreciate that which may be somewhat ahead of our times. And so we applaud that which, after all, may eventually turn out to be undeserving of such distinction.

the true conception of *tempo rubato* born in him.

"It might be of interest incidentally to learn that the date of Chopin's centennial has now been fixed authoritatively as 1910 and not 1909.

"A good performance of a Liszt composition is far less exacting. With a certain vivacity and heroic dash to back up technical accomplishments you will be fairly sure of giving a tolerably good presentation of it.

"The piano technic developed by the ultra-modern school of writers has, of course, been based altogether upon the foundations laid by these two. Perhaps the most significant innovations have been made by Debussy, but the technical end in

novel type. Whereas Brahms has developed a technic of sixths, Paderewski has developed one of seconds.

"In a discussion of modern technic one should not fail to observe the Moszkowski technic. Everything that this composer has produced is written with paramount knowledge of the capabilities of the piano. The ideas themselves are different matters. Moszkowski can be brilliant and charming, but he never strikes below the surface of things. Pianistically, however, his productions are perfect."

DON'T LIKE PYROTECHNICS

French Audiences Severe in Attitude Toward Violin Prestidigitators

Albert Spalding, the American violinist, recently discussed the aversion of French audiences to violin pyrotechnics.

Once in a while, he said, an audience, especially a witty Parisian audience, will rebuke the hardy soloist for serving acrobatics to them when they desire music. Not long since it is said that a well-known violinist introduced too long and too difficult a cadenza into the Beethoven (or Brahms) concerto which he was playing with orchestra. His fingers raced with a prestidigitator's agility through the entire gamut of violin pyrotechnics; indeed, working himself into a dripping perspiration. The audience listened breathlessly to this extraordinary display and one felt the suppressed "bravos" trembling on their lips, only to be changed into derisive tittering when, during the theatrical *point-d'orgue* at the close of the cadenza, a voice from the gallery was heard to say, with a quiet but distinct accent: "Repose-toi!"

France, especially provincial France, carries this sentiment against all technical display to an extreme degree, almost amounting to pedantry; and refuses to call a program musical unless a deal of Bach figures prominently, to the exclusion of some of the moderns. As for poor Wieniawski, he must need shiver in his grave to hear the bitter epithets bestowed on him.

MUSIC IN WARREN, O.

Cadman Talks on Indian Music—A Praiseworthy Choral Concert

WARREN, O., Nov. 24.—The members of the Afternoon Music Club of this city are responsible for a most interesting program presented at the local theater, November 15, by Charles Wakefield Cadman and his able assistant, Paul Kennedy Harper, in their "Indian Music Talk." Mr. Cadman's arrangements of the Indian songs and piano numbers are most musically and bring us in close touch with the music. He plays the piano with distinction and Mr. Harper sings delightfully.

The chorus of Dana's Musical Institute of this city presented Gade's "Erl-King's Daughter" last week at Dana Hall, under the directorship of Lynn B. Dana. The soloists were Belva Wannamaker, soprano; Edith Izant, contralto, and J. O. Manville, baritone. This was the first concert of the school year for the chorus and was a marked success. The ensemble work of the organization was pleasing, a most noticeable thing being the excellent enunciation. The work of the soloists also was artistically done. The Dana Orchestra of fifty men is preparing for the first orchestral concert of the season, on December 7, under Mr. Dana, as director.

Sigmund Beel, Violinist, to Make Extended American Tour

LONDON, Nov. 25.—Sigmund Beel, violinist, whom London critics praise highly, is soon to sail for New York for an extensive American tour. Mr. Beel recently gave a concert at Bechstein Hall, in which his playing of such classical masters as Bach, Vivaldi and Wieniawski and such moderns as Saint-Saëns, Debussy, and Dvorák increased the favor in which he is held here.

Scharwenka's First New York Program

Xaver Scharwenka, the celebrated composer-pianist, will give his first piano recital in New York at Mendelssohn Hall, on Saturday afternoon, December 3. He will render the following program:

Fantasia, op. 49, F. Minor, Chopin; Ricordanza and Mephisto Valse, Liszt; Sonata op. 57, F. Minor (Appassionata), Beethoven; Theme and Variations, op. 48; Novelette, op. 22; Spanish Serenade, op. 63; Two Polish dances, op. 15 and op. 3, and Staccato Etude, op. 27, Scharwenka.

WILLIAMS' ITALIAN VIOLIN STRINGS

used and endorsed by the greatest artists in the world.

Price, 25 cents postpaid.

New York, Oct. 24, 1910

MY DEAR WILLIAMS,

Your strings are the best in the world, I have used them exclusively for five years, kindly duplicate my last order.

Yours very truly,

K. ONDRICEK.

We have many such letters from eminent artists all unsolicited.

THE R. S. WILLIAMS & SONS CO., Limited

Old Violin Dept.

143 Yonge St., Toronto, Canada



QUALITY Our Key-Mark.

ANTON WITEK

Herwegh von Ende
J. Frank Rice

VIOLIN

The famous violinist and the famous pianiste teach exclusively in New York at

THE VON ENDE VIOLIN SCHOOL
59 WEST 90th STREET

SINGING

Adrienne Remenyi—Jacob Massell

VITA WITEK

Albert Ross Parsons
Antoinette Ward

PIANO

FLORA WILSON

LYRIC
Soprano
THE PORTLAND
WASHINGTON, D. C.

CHRISTINE MILLER

CONTRALTO
1003 HEBERTON
STREET
PITTSBURG, PA.

FRANCIS ROGERS
CONCERT BARITONE

Management: London Charlton, Carnegie Hall, N. Y.
A Few Pupils in Singing, 54 W. 48th Street
Tuesdays and Fridays, 10.30 to 1
Other Days Apply by Mail, 7 W. 43d Street

PAUL DUFALT

TENOR
Oratorio, Concert, Recital, Instruction
339 WEST 23d STREET, NEW YORK
Phone 2992 Chelsea

FLORENCE MULFORD

Personal Address, 70 Halsey St.
Newark, N. J. Telephone 1192.

MEZZO SOPRANO
Formerly with Conried Metropolitan Opera Company. Under exclusive management
MAENSEL & JONES, 1 E. 42d Street, New York

PERRY AVERILL

BARITONE - Teacher
220 W. 59th Street New York
Telephone 1097 Columbus

BENEDICT

CONTRALTO
Management
WALTER R. ANDERSON
5 W. 38th St., New York. Phone 349 38th

KOHLER

VIOLINIST
Management
F. W. RUDY
Highland & Center
Ave., Pittsburgh, Pa.

MUSICAL AMERICA

THE MUSICAL AMERICA COMPANY

PUBLISHERS

JOHN C. FREUND, President, address, 505 Fifth Ave., New York
MILTON WEIL, Treasurer, address, 505 Fifth Ave., New York
LEOPOLD LEVY, Secretary, address, 505 Fifth Ave., New York

Published Every Saturday at 505 Fifth Avenue, New York

JOHN C. FREUND - - - EDITOR

PAUL M. KEMPF, Managing Editor

BOSTON OFFICE:

DELBERT L. LOOMIS, Manager
Room 1001, 120 Boylston Street
Long Distance Telephone
570 Oxford

CHICAGO OFFICE:

CHARLES E. NIXON
Manager
Chicago Musical College Building
246-249 Michigan Ave.

EUROPEAN OFFICE:

O. P. JACOB, Manager, Goltzstrasse 24, Berlin W., Germany
Telephone, Amt. VI, 112

PARIS:

LOUISE LLEWELLYN
9 Rue Val De Grace

VIENNA:

ADDIE FUNK
Ploosgasse 6 (IV)

LONDON:

EMERSON WHITHORNE
6 Finchley Rd., St. John's Wood, London

MILTON WEIL - - - Business Manager

SUBSCRIPTIONS

For One Year (including Postage) - - - - -	\$2.00
Canada (including Postage) - - - - -	3.00
Foreign (including Postage) - - - - -	3.00
Single Copies - - - - -	.10

Telephones: 8220, 8221, 8222 Bryant
(Private Branch Exchange Connecting All Departments)
Cable Address: "MUAMER."

New York, December 3, 1910

THE OPERA SEASON

The season of opera at the Metropolitan has progressed sufficiently to enable us, in a measure, to forecast the outcome. In the first two weeks and a half fourteen performances were given, in which there were only two repeats. In other words, no less than twelve operas were produced in the time—a record which could not be equaled in any opera house in Europe, and it is all the more unusual when we consider the high standard of efficiency reached and the completeness of detail which has characterized every performance.

Mr. Gatti-Casazza has certainly set a pace at the start which augurs well for the ultimate success of the season. That the public recognizes the work being done is shown by the fact that in spite of the exorbitant prices charged by the speculators, who appear to have cornered the seating capacity, there has not been a vacant seat at any performance so far.

If to some old-timers the casts do not quite rank with those of former years it must be remembered that Mr. Gatti-Casazza is handicapped in many ways. In the first place, if he has no competition from Mr. Hammerstein he has competition in Boston and Chicago, which now have their own companies, and are necessarily in the market for singers. Then he is handicapped by the many contracts made by Andreas Dippel at the time of the project to expand the operations of the Opera Company, by giving opera in a large number of cities. This gives Mr. Gatti-Casazza a surplus of some singers, whom he has to try out, while some do not get perhaps as much show as their friends and supporters would desire.

If, in the opinion of some, the singers do not equal the best of former years, it is not Mr. Gatti-Casazza's fault. He has the best there are.

All said and done, the opera season has progressed far enough to induce us to say that the opera-going public can have every confidence that Mr. Gatti-Casazza's management will be the most successful from an artistic standpoint that New York has ever known. It will probably also be the most memorable, through the first production of Puccini's new opera in this country on any stage, and it looks very strongly as if it would also be the most satisfactory to the directors and stockholders, because, for the first time in the history of the opera house, the season will show a profit.

DR. ELIOT CHAMPIONS THE STUDY OF MUSIC

When Harvard's ex-president, Dr. Charles Eliot, speaks for publication, he usually says something worth listening to, and which carries with it the weight of a profound observation of educational methods.

Recently before the "Vocational Guidance Congress" meeting, at the Boston Chamber of Commerce, Dr.

Eliot deplored the fact that our educational system turned out a great many highly cultured college graduates on the one hand, and on the other, an army of young people who have left school at the age of fourteen, totally unprepared in any way to earn a living.

Dr. Eliot said that there should be more training of the eye, ear and hand; that even the young pupil should be able to say "I can." Most striking, however, in what Dr. Eliot had to say was this:

We must teach more drawing and music, which are more valuable and necessary than anything, except the barest elements of reading and writing. Arithmetic takes too much time; it ought to be reduced.

These are significant words coming from one who is popularly supposed to be more devoted to the ends of classical education than any other man in America.

Dr. Eliot's observation that no education is so cheap as book education, and that the elements of the trades and the arts should be brought into the elementary schools, is bound to meet with approval from Americans of to-day, who are certainly ready to believe that the training of the young should lead to actual capacity for accomplishment, and that it is not a mere question of discipline.

Dr. Eliot's words about music should prove a great lever in the hands of all who are working for musical advancement in America.

AMERICAN SONGS ON PROGRAMS

Americans have something to learn from the pioneer step taken by Morton Adkins in his recent song recital at Mendelssohn Hall in making the climax of his program consist of two groups of American songs and choosing such American songs as would make a climax.

Matters have progressed this far, that nowadays scarcely any singer will give a program without including an American song or two, or perhaps a little group of American songs, or, rather, a group of little American songs.

It is only seldom that in concerts or song recitals one hears an American song of serious caliber, and of rich and authentic imaginative quality. In nine hundred and ninety-nine cases out of a thousand it is the sprightly, the delicately charming, or the sentimental, that one hears from Americans through the medium of the singer.

Singers have come to the point where, at least, they feel it safe to include something American on their programs, but they have not come to the point where they have found it desirable to choose American works of true caliber, and place them so that the approach to them, through excellent European works, will be seen to lead to them as a veritable climax.

The American song writer has been long enough represented by his pretty little songs. The only advance is through a representation of him by his greater songs. Mr. Adkins found critics who were not unwilling to quarrel with his choice of songs, but whatever the final judgment upon the particular songs chosen, his action stands for a new, and, moreover, for a necessary ideal. As time goes on this ideal will find increasing perfection of expression, both as to the choice of songs and the arrangement of programs.

The fact that should not go unnoted is that one singer at least has come boldly forth with action supporting his belief as to the true course to take, demonstrating his knowledge of the existence of modern American songs which aim high and accomplishing something entirely beyond the scope of the songs by which Americans are usually represented.

A NEW MANAGER

If anything is needed to prove the rapid growth of musical art in America, as shown by the increasing number of artists, it will be found in the increasing number of managers required to conduct the business of these artists.

Not even in New York is this field overcrowded as yet. From time to time a new field of managerial activity develops, and the right person comes to the front to cultivate it.

The newest addition to the ranks of New York managers is Mrs. E. M. S. Fite, who, while she has already successfully handled certain managerial affairs, now first announces her entrance definitely into managerial work.

She starts auspiciously, conducting the affairs of artists well known and of high rank, and her work should be a valuable addition to the managerial activities required by artists who make their headquarters in New York.

BACK TO NOBODY

A little while since, Max Reger was crying "Back to Bach." Then came Weingartner with his "Back to Mozart." Now Puccini steps on to American shores and among his first utterances is a statement that there will probably be a "reversion to Gluck."

Let nobody take these utterances seriously. There will not be a reversion to anybody. If the world does not come to an end, there will be forward progress toward names whose sound has, as yet, no meaning for the musical world.

It is in the nature of things impossible to force musical evolution backward, and especially to drive it back into one or another personal style of the past. The consciously directed efforts of the Italian nation to turn the current of music and drama back to the Greek drama, resulted only in the creation of opera, which is quite a different thing from Greek drama.

There never was a true creative musical genius in the world whose achievement consisted in dragging music back by the hair of its head into the past. All that the above battle cries can be interpreted to mean is, that Reger likes Bach, Weingartner likes Mozart, and Puccini likes Gluck. These are mere expressions of personal preference.

In Europe they think of the past. Here in America let us keep our eyes on the future.

PERSONALITIES



Jan Kubelik's Favorite Diversion

The famous Bohemian violinist, Jan Kubelik, who is likely to visit America again next season, is a genuine chess fiend. He enjoys nothing better than a game out on the lawn of his Bohemian estate. In this photograph he is shown on the left, playing with a friend. Kubelik is also an excellent shot and a clever horseman.

Liebling—A "morning after" sensation of peculiar poignancy must have been that of Leonard Liebling, the musical writer, when he read the tribute of the *Evening Sun's* dramatic critic to the recent production in New York of "The Girl and the Kaiser." After eulogizing Jarno's "lovely music" as the chief charm of the operetta, the unfeeling Mr. Davies mentioned that "young Mr. Leonard Liebling has perpetrated something quite singularly awful in the way of a libretto."

Hambourg—Boris Hambourg, the 'cellist, narrowly missed being on the ground of the Portuguese revolution. This young member of the famous Hambourg family had been invited to play five recitals at the court of Queen Maria Pia just prior to the time of the uprising, but was unable to accept. Had the concerts been possible, Mr. Hambourg would have been accompanied on the piano by the young Prince Braganza, a nephew of the Queen, who is said to be a brilliant pianist.

Caruso—Enrico Caruso has a brother, Giovanni Caruso, who bears a close resemblance to himself. Giovanni, who is a writer and contributes to newspapers abroad, recently arrived to spend the Winter in New York. He is not a singer.

Nordica—The husband of Mme. Nordica, George W. Young, the banker, was decorated recently by the Venezuelan Government with the Order of the Liberator for services to Venezuela. The decoration was conferred by former President Ignacio Andrade, the present minister to Cuba.

Farrar—When Geraldine Farrar leaves the operatic stage, her crowning ambition, she says, will be to travel and study. "I am looking forward to a two-year trip around the world," she declares. "I've been traveling for the greater part of the last ten years, but all I've seen is opera houses, hotels and railroad stations."

Lipkowska—"I really love this country," said Lydia Lipkowska, soprano of the Boston Opera Company, in a recent interview, "but I had to bring a cook with me from Russia. Much as I admire the American spirit, American cooking is terrible. I cannot get used to it, and I often wonder how the Americans succeed in all their enterprises so well when the food they swallow daily would give indigestion to a polar bear."

Fischer—One of the most interesting features in connection with the performance of Homer Norris's new sacred music-drama at St. George's Church, New York, on the evening of November 27, will be the singing of the part of *Zacharias*, the *High Priest*, by Emil Fischer. Mr. Fischer's name is hardly known to the younger musical generation. He was one of the most popular basses at the Metropolitan Opera House when German opera arrived at the highest crest of popularity under the direction of Anton Seidl. Fischer's associates were Lilli Lehmann, Materna, Alvarez Scaria, Brandt and others equally famous. Fischer is now seventy-two years old.

FROM "MUSICAL AMERICA" READERS

The Virtuoso and the Piano Manufacturer

NEW YORK, Nov. 26, 1910.

To the Editor of MUSICAL AMERICA:

As one who loves music for the sake of its beauty, and who is interested in the piano, I am moved to write and ask you what is going to happen to the piano, in view of the demands which pianists of the present time make upon it.

I have listened attentively, and as sympathetically as possible, to Paderewski, Busoni, Hofmann and other great pianists on the occasion of their last appearances in New York, and have come away thoroughly disheartened.

I listened to their playing, and read the names of the pianos which they played, and did not know which to distrust more—my eyes, or my ears.

I knew that the makers of these pianos could produce instruments of the most beautiful singing tone. They had demonstrated it many times in the past. But after all these years of labor, and ingenuity, which have gone into the perfecting of such a tone—here were pianists throwing it carelessly away, in order that their extraordinary technic should be better revealed in a tone which is hard, sharp, dead and unbeautiful.

I wondered that audiences could have the heart to applaud a species of piano music from which all tonal beauty has been extracted. I was forced to reason out the cause of this deplorable decadence of tonal beauty at the hands of the great pianists of the day.

This is what seems to have happened:

A number of years back, when the possession of an extraordinary technic came to be no unusual or infrequent thing; when the most difficult of pianoforte works could find pianists on every hand capable of executing their notes, the question of What next? arose.

Several years ago a few pianists, apparently acting upon the injunction of the wise man who said: "When everybody else shouts you whisper," played some of the delicate sonatas and other piano compositions of Schubert.

This seemed to point a way forward and to indicate that pianists, having achieved all there was to achieve in mere technic, would return to pure, simple beauty of expression and give a performance of works which would enable them to reveal such beauty.

But instead of this what is it that has happened? The pianists, having gotten the most brilliant possible effects out of the pianos which were made at this period of high technical development, instead of abandoning the technical ideal, merely required that the evolution of the piano should conform to their desire to exhibit their brilliance, and that pianos should be made which, at the sacrifice of all the marvelous beauty of tone which piano makers have

been so long perfecting, should only the more brilliantly than ever scintillate under a technic which could go no further.

For the accomplishment of this it became necessary to so voice pianos that they would give forth a hard, sharp-edged tone that would penetrate and cut rather than sing.

The result of all this is, simply, that the sound made by the modern pianist who is enslaved by this tendency is not beautiful. Music, whatever its emotional, psychological, or spiritual content may be, is still, after all, *sound*; and lacking tonal beauty, and not only lacking it, but consciously and purposely departing from it, what becomes of music at the hands of pianists, trending as they now are?

They might as well play the xylophone and be done with it!

To me, it is a terrible pity that the piano manufacturer who has, through years of experimentation, produced instruments of such marvellous beauty of tone, should be forced by artists' requirements, and their desire to exploit their physical strength and digital dexterity, to produce instruments which do not justly represent this high standard of manufacture.

Cannot the manufacturers of pianos have some influence in checking this tendency? If so, they would render an invaluable service to the modern musical world. Certainly, the benefit to the manufacturer of having his instrument played by the artist, is that his particular make of piano should be commended to the music-lover who wants to place one in his home.

But this end is certainly defeated by the present condition of things, and it should, therefore, be to the manufacturers' interest to discourage and to resist, as far as they can, the tendency of the artist to put the instrument to uses never intended by the manufacturer, undesirable in respect to musical beauty, and beyond the legitimate scope of the instrument.

It becomes more and more evident that many an instrument of the most eminent make frequently sounds hard and tinny, simply because the pianist, with muscles of iron, has struck the keys a blow which they were never intended to bear, and when the manufacturer, through the requirement of the artist, makes a piano which will withstand such usage, it is no longer capable of singing a melody under the more delicate touch of the artist.

It has been scientifically demonstrated, by the aid of photography, that when a string is struck a blow which goes beyond a certain amount of force, the force of the vibration, instead of being increased, is positively arrested.

The same thing is shown in the case of Asiatic gongs. When struck in a certain place, with a very moderate stroke, they emit a fine singing tone, which swells and endures for several minutes, but when they are pounded, give out practically no tone at all.

THEIR MASTER'S VOICE.



A Study in Concert Audiences, Showing Especially the Soloist's Servants Listening to the Master

PIANO STUDENTS

Should investigate the artistic music rolls for the PIANOLA, the METROSTYLE indications of which have been made by such great authorities as

Paderewski
Moszkowski
Bauer
Busoni
Chaminade
Debussy
Gabrilowitsch
Carreno
Strauss

and other eminent musicians.

They give the authentic interpretations of standard compositions for the pianoforte.

Playing one of these rolls is equivalent to a visit to the artist in his own home.

These are of inestimable value in making clear the phrasing, accents, and tempi gradations, and furnish a standard for public performance and private practice.

Inquiries invited by the Music Roll Department.

THE AEOLIAN COMPANY

Aeolian Hall

362 Fifth Avenue, New York

Americans are far too lamb-like and long-suffering in this matter. They allow the artist to dazzle them with his modern super-technic to the point where they have not the spunk left to come out and say that he is doing something that has little beauty in it. Very truly yours,

HENRY HOLMES.

American Opera Composers Coming Into Their Own

BOSTON, Nov. 18, 1910.

To the Editor of MUSICAL AMERICA: "The signs of the times" certainly point to infinitely better things in the world of American music. The trashy, flimsy, sugary stuff labeled as "comic opera" is gradually being replaced by bright, catchy, sparkling, original music, and the best of it all is that the public has grown to see the difference and really prefers the better brand. Whatever else our foreign friends have accused us of, in the way of lack of art, finish, etc., they certainly must admit that we have originality and "go," and if our composers have only half a chance they will eventually go ahead of their foreign brethren. It has been well said in your columns that we have not done our duty by our composers, but the tide is turning at last.

If one compares the present musical offerings with the past, the present productions will be found to be vastly more worthy of serious consideration. When more managers are willing to give such beautiful productions as Victor Herbert's "Mariatetta," then just so much sooner will the American composer come to his own. A fine cast and a well-balanced orchestra bring out Herbert's lovely melodies most effectively, and the writer, who has carefully followed all our native composers' works, believes this to be the best light music yet produced by an American composer. And, to those who cavil at the lyric impossibilities of the English language, and argue that every other tongue is more suitable for musical expression than our own,

I would respectfully call their attention to that exquisite "Mystery" theme which is so finely worked out in the next to the last number in the last act of "Mariatetta." It approaches grand opera in effect, and leads us to hope for great things from the same composer's "Natoma." Some of our high-class composers have written light opera, and some of those who have so far only been known as writers of light music have the "stuff" in them to write grand opera.

In the next few years, with the directors of the Metropolitan house leading the way, something worth while in grand opera will come from such a group of composers as Herbert, Converse, Chadwick, Cadman, Nevin, McCoy, Mildenberg, Florida, De-Koven, Robyn, Klein, Kelly and Sabin.

Faithfully yours,
WILLIAM H. GARDNER.

Suggests a Successor for Mendelssohn Hall

NEW YORK, Nov. 21, 1910.

To the Editor of MUSICAL AMERICA: After reading your editorial in the current issue of MUSICAL AMERICA "What after Mendelssohn Hall," I am tempted to write a few lines about a hall in the heart of the city, that is an ideal hall for the concerts in question, but unfortunately either because of its surroundings or because it is slightly removed from the beaten track has never obtained the recognition it deserves. I allude to the Madison Square Concert Hall. I have been told that the late Stanford White, the architect who designed it, did so with the object in view of having the hall perfect acoustically. From my personal experience, I can say that I have sung there several times and found it a splendid hall to sing in. If thoroughly renovated it might fill the gap until some public-spirited philanthropist presents us with a new Mendelssohn hall. With best regards,

W. HIRSCHMANN.

HAENSEL & JONES FRANCIS
One E. 42nd Street, N. Y.
ANNOUNCE:—

MACMILLEN

VIOLINIST

SEASON
1910-11

BISPHAM-BARITONE

SEASON 1910-11
BOOKING

Management

LOUDON CHARLTON, Carnegie Hall, New York

R. E. JOHNSTONOFFICE: St. James Building
(1133 Broadway) New York CityAnnounces the following Attractions
October, 1910 and Continuing until June, 1911**MARY GARDEN**

And Her Concert Co. April and May, 1911

LIZA LEHMANN: the Celebrated Composer of "I" a Persian Garden. Assisted by a European Quartette
XAVIER SCHARWENKA, Eminent Composer-Pianist.

ALEXANDER HEINEMANN, the Great German Lieder, Ballad and Oratorio Singer.

MARIO SAMMARCO, Baritone of the Chicago Grand Opera Company Formerly of the Manhattan Opera House.

RITA FORNIA, Prima Donna Soprano, of the Metropolitan and Boston Opera Houses.

JOSEPH MALKIN, Great Russian Cellist.

CAROLINE MIHR-HARDY, Dramatic Soprano.

LILLA ORMOND, Mezzo Soprano.

EVA MYLOTT, the Australian Contralto.

ARTURO TIBALDI, Young English Violinist.

HOWARD BROCKWAY, Composer-Pianist, Lecture Recitals, "The Latest Word in Opera," Illustrated at the Piano.

MYRON W. WHITNEY, Jr., Basso.

FRANKLIN LAWSON, Tenor.

CHRIS ANDERSON, Baritone.

MARIE HERITES, Bohemian Violinist.

AGNES PETRING, Soprano.

IRENE REYNOLDS, Soprano, and

MAUD ALLAN

the Classic Dancer, Assisted by a Symphony Orchestra.

ADELAIDE GESCHIEDTDRAMATIC SOPRANO—Oratorio—Concert—Recital
INSTRUCTION 24 E. 63d St. (Madison Ave.), New York
Telephone 4689 Plaza Management, EUGENE KUESTER**CARLOS N.****SANCHEZ**Teacher of Singing Voice Building a Specialty
Style—Repertoire
Studio: 2 WEST 16th STREET, NEW YORK**THE****WEIGESTER VOCAL STUDIOS**

A COMPLETE EDUCATION FOR THE SINGER

Capable Assistants. Booklet on request.
ROBERT G. WEIGESTER, CARNegie HALL, NEW YORK**NENRIETTE****MICHELSON**

PIANIST

Management:

EUGENE KUESTER, 25 W. 42d St., New York

M. S.**HALL McALLISTER**TEACHER OF SINGING
407 Pierce Bldg. BOSTON
MUSICAL MANAGEMENT**FREDERICK****LAMB**

Teacher of Singing

STUDIO, PIERCE BUILDING, BOSTON

EDNA GUNNAR PETERSON

Concert Pianist

1352 EAST 82d STREET CHICAGO

STUDIO:

519 FINE ARTS BUILDING

EMMA**BANKS**

PIANIST

334 West 85th St., New York Tel. 2423 River

FLORENCE**AUSTIN**

VIOLINIST

Exclusive Direction: MARC LAGEN

434 Fifth Avenue New York
Personal Address, 133 East 34th Street**NEW MUSIC—VOCAL AND INSTRUMENTAL**

ANY work issued by Edward Elgar should and will command attention. Among the latest of his works to be given out are two songs, "A Child Asleep" and "Was It Some Golden Star?"

The first is upon an excerpt of a poem by Elizabeth Barrett Browning, and is a picture of a sleeping child, with the suggestion that its spirit is brighter so, with heavenly spirits gathered about it, than even when awake and at play.

Elgar attains a fine purity of feeling in this song, and a notable sense of loftiness, quietness, and peace. It is without affectation of simplicity, and there is sufficient musical development to give it weight.

The melody is appealing, even haunting, in a delicate kind of way, without being particularly memorable. The song does not seem quite modern enough, which will probably recommend it to many. It is a little conventional in its beauty, though not without the refined distinction that lies in Elgar's touch.

The second song is of more modern interest. It is a setting of the charming love song by Gilbert Parker, beginning:

"Once in another land
Ages ago."

This song is of a very peculiar piquancy, especially in the rhythm of the voice part. At first glance it would appear that Elgar had actually done violence to the values of word and syllable, but further familiarity will reveal this as a hopeful and interesting injection of character. There is something of the ballad flavor in this song, with its constant falling upon similar phrases, but a distinctly modern interest is imparted to it by its ingenious, and not difficult accompaniment. It bears the opus number 59, No. 5.

Both songs are sincere art works, and will be greatly enjoyed by all who do not require that modern music should be Debussized. Both are for medium voice.

TWO songs by Arthur Bergh, well known as the composer of "The Raven," show qualities of imagination and charm. One of these, "Sweet Daffodil," a love song on a poem of Francis Lee Chauvan, will recommend itself to singers by its qualities of melodic grace, and its fluent vocal style. It is for mezzo-soprano or tenor.

Something of the harmonic idiom of the composer of "The Raven" will be found in it, and idiom marked by simplicity and lucidity. A middle *appassionata* section is the best part of the song, and of much musical interest and expressiveness is a passage near the close of this section, where a melodic passage in the lower register of the accompaniment is made to speak

*Edward Elgar, two songs, "A Child Asleep" and "Was It Some Golden Star?" London, Novello & Co. Two shillings, net, each.

†Arthur Bergh, two songs, "Sweet Daffodil" and "December." Oliver Ditson Co., Boston. Price, 60 cents each.

GEORGE HRUSA'S RECITAL

Rose Lutiger-Gannon Assists Chicago Violinist in First Appearance

CHICAGO, Nov. 22.—George Hrusa, a Chicago violinist, made his first appearance in recital before a large and friendly audience Sunday afternoon in Orchestra Hall. He played Paganini's Concerto in D Major in brilliant fashion, a patriotic work of Smetana, "From My Country," and Saint-Saëns's "Havaneise." As final features he gave the "Poem" of Kubelik and the Russian "Carnival" of Wieniawski with much fire and color, being heartily recalled.

The associate artist in this program was Rose Lutiger-Gannon, a splendid contralto, whose work always speaks for itself in no uncertain fashion. She sang Brahms's "Minnelied" with rare understanding and gave Schubert's "Death and the Maiden" with telling dramatic power. C. E. N.

Francis Macmillen in Milwaukee

MILWAUKEE, Nov. 28.—Francis Macmillen was given a cordial reception by a very appreciative audience when he appeared here recently at the Pabst Theater. His program was difficult but was rendered in a manner possible to an artist only of his great ability. Mr. Macmillen was accompanied by Gino Aubert, whose artistic work has placed him on a high plane in the minds of all Milwaukeeans. M. N. S.

with particular eloquence. Like all of Mr. Bergh's works it is logical in form, beginning, developing, and ending, with a new element in the close.

The second song, "December," on the poem of poetic beauty, "Only the Sea Intoning," by Thomas Bailey Aldrich, is of richer mood quality than the first, beginning at the very outset with a balance of dissonance between the bass and the harmony which sets up a somber mood at once. The melodic phrases are simple and impressive.

After the gray mood of the opening, a wilder emotion enters, which leads to an *adagio* section of unusual richness and beauty. This is broken in upon by a brilliant horn-like passing in the accompaniment at "Theirs the heroic story," and passing through a return of the wilder section, the song closes upon the somber mood of the beginning.

The song is colorful, and its colors are obtained by unusually simple means. The touch of the modern is upon it without straining. It is for low voice.

"Two Roses," by Chester B. Searle, op. 8, No. 2, for low voice, words by John Boyle O'Reilly, while pleasing enough, is a none too worthy achievement in this day of good songs. The melody is simple, though without individual distinction, and the accompaniment is rather fanciful and ingenuous.

Walter Ruel Cowles offers a song on "My Heart Is Like a Singing Bird," for mezzo-soprano, by Christina Rossetti.

This song presents too little purpose in its melodic outline and its modulatory plan. Its effects, both in melody and accompaniment, are conventional, and within the conventions the song is rather well made.

The song suffers from a harmonic wandering too far afield, and a return too late into its original key.

A retirement for a while for the study of Schubert and Hugo Wolf will be beneficial to Mr. Cowles.

"Requiescat," by Percy Elliott, poem by Alfred H. Hyatt, is in simple melodic form, and holds close to its tonality, somewhat after the fashion of Nevin, though lacking in the moments of lyrical fervor to be found in that composer's songs.

It is a love song of tenderness and sentiment, though too far within the conventions to interest deeply the modern musician or the object of the lover's affection.

The song lies well within the range of the medium voice.

*Chester B. Searle, "Two Roses." The H. W. Gray Co., New York. Price, 50 cents.

†Walter Ruel Cowles, "My Heart Is Like a Singing Bird." The H. W. Gray Co., New York. Price, —.

‡Percy Elliott, "Requiescat." Oliver Ditson Co., Boston. Price, 50 cents.

CHORAL SINGING FEATURE

Columbia University Music Department Will Organize Several Societies

Choral singing is to be made a feature of the department of music at Columbia University in the future. Walter Henry Hall, director of the Brooklyn Oratorio Society, has been engaged to take charge of the classes. Societies are to be formed in cities and towns in the neighborhood of New York under the control of the university, and the Brooklyn society and the Flushing Chorus have already assented to the plan.

All of the societies under Mr. Hall's direction will give their own concerts as in the past; and once each year will come together in one large concert aided by an orchestra and soloists in New York City. The first of these concerts will be held in Carnegie Hall on April 1, 1911.

Under the direction of Arthur Whitney the department of music of Columbia will give five expositions of classical and modern chamber music this Winter. The program of the recitals, which take place in the afternoon, follows:

Dec. 1.—French School of the Seventeenth and Eighteenth Centuries: Edith Chapman, soprano; George Barriere, flute; Paul Kefer, viola da gamba; Mr. Whiting, harpsichord. Dec. 9.—French School of the Nineteenth and Twentieth Centuries, Susan Metcalf, soprano; Mr. Whiting, pianoforte. Jan. 18.—Beethoven Program. Feb. 15.—English and German Schools of the Seventeenth and Eighteenth Centuries.

IN AMERICA NOW**ARTHUR VAN EWEYK**

Dutch Bass Baritone

For Bookings until Dec., 1910, and during Season 1911-12, address

H. GODFREY TURNER
1402 Broadway, New York City**Virginia Listemann**

SOPRANO

Concerts, Recitals, Oratorios

Address, 611 Fullerton Blvd., Chicago

RUBY BELLE NASON

PIANIST

Address, 188 WEST UTICA STREET
BUFFALO, N. Y.**HARRY M.****GILBERT**

Accompanist

En Tour with Mr. David Bispham

Address, care of LOUDON CHARLTON
CARNegie HALL NEW YORK**Arens Vocal Studio**

308 West 56th Street, New York

REOPENS MONDAY, SEPT. 26

FERDINAND SCHAEFER

CHICAGO: 240 Michigan Ave.

care

CHAS. E. NIXON Orchestral and Choral Conductor

VIOLINIST

College of Musical Art, Indianapolis, Ind.



New Songs by

Frank La Forge

(Published by Schirmer)

Three Songs Sung by MME. SENDRICH

"By the Lake"

"To a Messenger"

"The Shepherd" (Two Keys)

NICOLINE**ZEDELER**

VIOLINIST

Soloist with Sousa's Band

INTERNATIONAL TOUR 1910-1911

CHRISTIAN, Violinist ELEANOR FOSTER, Pianist

KRIENS

TRIO

QUARTET

Address:

351 West 57th Street, New York

Telephone, 6677 Columbus

THE IRVING SCHOOL of MUSIC

C. I. VALENTINE, Director

1036 Bloomfield Street, Hoboken, N. J.

VOICE, PIANO, ORGAN AND
STRING INSTRUMENTS**CHARLES****HEINROTH**

Concert Organist

Organist and Musical Director
Carnegie Institute, Pittsburgh

Address Carnegie Institute, Pittsburgh, Pa.

Homer Norris

Harmony Counterpoint Composition

St. George's Memorial House,

207 East 16th Street, New York City

A Chamber-Music Attraction of Rare Merit**Beebe - Dethler, Sonata Recitals**

CAROLYN BEEBE, Piano

EDOUARD DETHIER, Violinist

Next Season Now Booking

Management: LOUDON CHARLTON, Carnegie Hall, New York

OPERA SCHOOL of NEW YORK

Grand Opera Roles and Stage Technic

ENGLISH, ITALIAN, FRENCH, GERMAN

SIG. TANARA, OF METROPOLITAN OPERA COMPANY, Italian Repertoire

ALBERT MILDENBERG, Artistic Director

Full Equipped Stage for Students

ROOM 834, CARNegie HALL, NEW YORK

PHILHARMONIC IN NOTABLE PROGRAM

Bohemian Music Strongly Represented—Alma Gluck the Soloist

Alma Gluck, soprano, was the soloist at the concert of the Philharmonic Society of New York, on Tuesday evening, November 22, at Carnegie Hall. The program, which had a strong Bohemian cast, was as follows:

Cherubini, Overture, "Anakreon"; Schumann, Symphony, C Major, No. 2, op. 61; Songs (first time with orchestra), a. Bohemian "Cradle Song," from Smetana's opera "Hubicka" (arranged by Kurt Schindler); Gustav Mahler, b. "Morning in the Fields," c. "A Tale of the Rhine"; Dvorak, "Carneval"; Smetana, "Vltava."

The Cherubini Overture served to show the fine condition at which the strings of the orchestra are arriving, and the work still gives pleasure in a formal and historical sense. The not very frequently heard Schumann Second Symphony, which shows something of the Schumann of the "Manfred," bore out, in some respects, Schumann's own utterance concerning it, that he was "half sick" when he wrote it, and that it reminded him of a "gloomy period." The remark applies properly only to the first two movements, which are not up to Schumann's power of lucidity at its best, and which certainly give indications of a cloudy state of mind. The third movement is, however, a veritable benediction from heaven, and Mr. Mahler came close to the revelation of its true spirit.

Every dramatic possibility of the symphony was realized by the conductor, but despite this, and despite the excellent work shown by the orchestra, notably in the bowing of the strings, the work will not be heard often with pleasure, except for the divine melodies of the third movement.

Those who had not previously heard Alma Gluck could easily realize by her singing on Tuesday night the reason for her suddenly coming into prominence at the Metropolitan Opera last year. Her voice is of dewy freshness and ingratiating charm, and it is reinforced by a joyous and beautiful personality, which confers upon her art a double value. It is doubtful if better enunciation was ever heard in Carnegie Hall than that with which she sang in English the "Cradle Song," from Smetana's opera. Every word could be heard and understood, and that without any undue strain on the part of the singer to make them understandable. Miss Gluck's performance was conclusive proof that easily and perfectly understandable singing in the English language is not a more or less vague and impossible ideal, but a perfectly practical thing.

The song itself is of unusual charm, and *volkstümlich* in character, and the arrange-

ment of Kurt Schindler produced an excellent effect. The singer and the song created an atmosphere of happiness and beauty that was felt at once by the entire audience, and was reflected by the audience's response.

Miss Gluck brought the same delightful spirit to the rendering of the two Mahler songs. Both these songs had all the extraordinary effects of rhythm and orchestration that might be suggested by the words. The first is an expression of the delight in the freshness of nature, with a sad little coda of personal sorrow; and the second is an old legend of the Rhine, which swings along in Mr. Mahler's music as a sort of *Ländler*.

The first song displays much orchestral

fancy, and both are constructed with great skill. There is a sort of acrid musical wit in both, although the latter might to its advantage have departed more melodically from the old-fashioned German musical spirit. These songs will appeal more through their orchestral and structural qualities than through their intrinsic musical thought.

Mr. Mahler took the Dvorak "Carneval" with a pace and spirit which set the blood tingling, and the Moldau flowed goldenly down past the ancient castle of Vysehrad in true traditional style. The orchestra is making great progress in every respect, although a number of faults were noticeable in the performances of the brasses at Tuesday night's concert.

NEW DRESDEN STAR IN OPERA AND HER BERLIN INSTRUCTOR



Helena Forti, Soprano, and Maestra Teresa Emerich

BERLIN, Nov. 10.—Dresden has a new prima donna at the Royal Opera in Helena Forti, pupil of the Berlin singing teacher, Teresa Emerich. Being the possessor of a dramatic soprano of rare beauty, power and range and of a stage presence which must positively be called regal, there is every reason to believe that she will soon attract the attention of the entire musical world. Moreover, she has attained a high state of musical culture. Miss Forti sang for three seasons at the Royal National Theater of Prague, where she became one of the most celebrated stars of the excel-

lent ensemble of artists which that genius among opera managers, Angelo Neumann, knows how to assemble. Last month Miss Forti sang as "guest" in *Sieglinde* and *Brünnhilde* in "Walküre" and "Siegfried" at the Royal Opera of Dresden with such pronounced success that she was immediately engaged for this celebrated institution. In addition, the young prima donna has been chosen to create the *Fidelio* at the Scala in Milan during the Winter season of 1911-12.

O. P. J.

FIRST CHORAL CONCERT

Minneapolis Apollo Club Opens Season with Lilla Ormond, Soloist

MINNEAPOLIS, Nov. 19.—The sixteenth season of the Apollo Club, the leading male chorus of the city, opened Tuesday evening at the Auditorium before a large audience. The program was delightfully arranged and there was present the spirit of sympathy between the conductor, H. S. Woodruff, and the singers, which is characteristic of this organization. The soloist was Lilla Ormond, whose warm, mellow mezzo-contralto voice and interpretative ability awakened most enthusiastic approval. She sang two Cadman songs, one the Japanese Cycle and one from the Indian Cycle, together with a group of French and German songs and several encores.

The club repeated some of its successes of last season, also giving several novelties. "Lochinvar," by Hammond, was one of the club's best numbers and was sung with fine spirit and color. The baritone solo was sung by Bernard Ferguson, and the bass solo by O. S. Zeiner, in a most creditable manner. Splendidly stirring was the performance of Parker's dramatic "Cossacks' War Song," and in delightful contrast was "You Remind Me Sweeting," in which John Plant sang the melodious tenor solo expressively.

E. B.

Nearly All Seats Sold Already for Bayreuth Performances

BERLIN, Nov. 25.—Programs have been issued giving the dates of the famous Bayreuth performances of "Parsifal," "Der Ring des Nibelungen" and "Die Meistersinger" to take place next Summer from July 22 to August 20, 1911. Simultaneously it is also announced that all seats have been sold already for every performance with the exception of two productions of "Parsifal" on August 7 and 8. It is probable that speculators have many of the seats. This represents a record in advance sales, even as regards the much-coveted Bayreuth tickets, which have hardly been known in any previous year to have been sold so long in advance.

HAMMERSTEIN SURE HE WILL SUCCEED

Impresario Not Daunted by Gloomy Prophecies Anent His London Enterprise

Prophecies from London that failure is sure to be the fate of Oscar Hammerstein's project to give opera there next year have not daunted the confidence of that impresario. Interviewed as to what he thought of the failure of Thomas Beecham's season as an indication of what he might expect himself, he replied:

"London has never seen grand opera in years of a kind that deserves that description, and if I went there to give the sort of performances usually seen I should expect to fail."

"Londoners are accustomed to dingy opera houses, old scenery and very uninspiring representations. I shall give them a brilliant opera house to begin with. Then everything in the way of scenery and costumes will be beautiful and I shall have an entirely new company of artists to present there. Already I have engaged a number from France and Italy that are certain to meet success. I introduced many at the Manhattan that had never been heard of in New York before, and I shall have just as many more for London."

"The failure of Thomas Beecham's season proves nothing, since it was given in the same old-fashioned way that all London opera has been sung for generations. I have not the least doubt that London can be made to respond to the efforts of any manager to give them opera as fine as New York hears. That's what I intend to do, that's why I have not the least doubt that I shall be successful."

SANG "SAINT ELIZABETH"

Noted Soloists Aid Milwaukee Chorus in Liszt Oratorio

MILWAUKEE, Nov. 28.—Before an audience of not less than 3,000 persons the Milwaukee Musical Society opened its season at the Auditorium last week with Liszt's "Saint Elizabeth," which was the four hundred and twenty-ninth oratorio given during the existence of the society.

The rôle of *Elizabeth* was artistically presented by Florence Hinkel, who displayed unusual beauty and clearness of voice. As *Sophia* Florence Mulford, in her short but highly dramatic scene, strengthened the favorable impression made on her first appearance in Milwaukee. Equally artistic and effective were the three rôles of the two *Landgrafs* and the *Seneschal*, given by Marcus Kellerman, bass-baritone, who besides having a wonderful voice, is also endowed with artistic temperament. The endeavors of Messrs. Hermann Kurtzsch and T. J. Morgan in minor rôles were entirely worthy.

The chorus did its best work in the second scene, the "Rosen Wunder." The chorus of the crusaders, sung by the male members, also proved highly effective. As in seasons past, the Thomas orchestra again furnished the orchestral background. Director Hermann Zeitz gave a graphic reading of the storm scene, which is the most pretentious orchestral part in the oratorio.

M. N. S.

DOROTHY LETHBRIDGE The English Pianist
Management
W. S. Bigelow, Jr.
1182 Broadway,
New York



SERGEI KLIBANSKI

BARITONE, recently engaged by

THE AMERICAN INSTITUTE OF APPLIED MUSIC, 212 West 59th Street

Voice Production, Operatic Repertoire, German Lieder, Interpretation

Private Studio, 212 W. 59th St. Send for Catalogues and Circulars. KATE S. CHITTENDEN, Dean.



ARTHUR L. LAWRASON

Voice Production and English Diction

Prominent Students:
LOUISE GUNNING
SALLIE FISHER
LINA ABARBANELL
REGINA VICARINO

322 W. 57th St., New York
'Phone, 8945 Columbus

ARTURO TIBALDI Young English Violinist
Management: R. E. JOHNSTON
St. James Building, Broadway and 26th Street, New York

MARGARET KEYES CONTRALTO CONCERTS, ORATORIO, RECITALS
Management: The Quintan International Musical Agency, Successors to the Wolfsohn Bureau, 1 West 34th Street, New York

JANET SPENCER CONTRALTO
Management: QUINLAN INTERNATIONAL MUSICAL AGENCY (Successors to Wolfsohn Bureau) 1 West 34th Street New York

ALEXANDER HEINEMANN

First American Tour from November, 1910, until June, 1911. (By arrangement with Concert Direction, Arthur Bernstein, 33 Georg Street, Hanover)
Exclusive Management: R. E. JOHNSTON, St. James Building, Broadway and 26th Street - - New York City



PEABODY CONSERVATORY OF MUSIC

OF BALTIMORE

Mt. Vernon Place

HAROLD RANDOLPH, Director

ENDOWED, the Conservatory offers every advantage for musical culture and maintains a Staff of 60 eminent European and American Masters, including

Otis B. Boise,
Geo. F. Boyle,
Adelin Fermin,

Ernest Hutcheson,
Pietro Minetti,
Harold Phillips,

J. C. Van Hulsteyn,
Emmanuel Wad,
Bart Wirtz.

Scholarships, Diplomas, Teachers' Certificates

Catalogues Mailed



RITA FORNIA

Prima Donna Soprano

Metropolitan Opera Company

Boston Opera Company

For Concerts, Recitals and Oratorio

Address, R. E. JOHNSTON, St. James Bldg.
Broadway and 26th Street, New York

HINSHAW

BARITONE

Metropolitan Opera Company New York

Available for Spring and Fall Tour, 1911

Oratorio - - Concerts - - Recitals

The Great German Lieder, Ballad and Oratorio Singer
KGL. KAMMERSÄNGER (Royal Court Singer)

Fräulein EVA WILCKE

Certified Teacher of
the German Language

DICTION A SPECIALTY

Teacher of Geraldine Farrar; Marcella Craft of the Royal Opera House, Munich; Jennie Osborne Hannah, Lucy Gates, Royal Opera House, Berlin; George Hamlin, George Meader, Royal Opera House, Stuttgart, and many other prominent artists.

Address: Bamberger Str. 27,
BERLIN, W., Germany.

J. COURTLAND

COOPER VOICE

Berchtesgadenerstr. 35, Berlin

LOUIS BACHNER PIANIST AND TEACHER BERLIN

WARTBURGSTR. 27, W.
Teacher at the Stern Conservatory

LEILA HOLTERHOFF

Concert Soprano

Berlin Address:
Berlin W. 50, Regensburgerstr. 26. Tel. Wm. 1174

ROBERT G. McCUTCHAN

Present Berlin Address:
BAYREUTHER STR. 39"

After January 1, 1911:
DU PAUW UNIVERSITY, INDIANA

HOWARD WELLS

PIANIST and TEACHER

Authorized Representative of Leschetizky
BERLIN, W. Berchtesgadener Strasse 24

CARL BERNHARD

PHILIPSEN

PIANIST
BERLIN-W. RANKESTR. 7

WYNNI PYLE

PIANIST

European Concert Tour 1910-1911

Berlin Address:
DEUTSCHE BANK, BEHRENSTRASSE

MADAME A. E.

SCHOEN-RENÉ

BERLIN ADDRESS:
Berlin-Wilmersdorf 43 Eisenbahnstrasse

PROSCHOWSKY

Vocal and Operatic Training

44 Fasanenstrasse Berlin, W.

MAX WERTHEIM

Grand Opera Tenor and Concert Singer

VOCAL INSTRUCTOR

BERLIN W. KONSTANZERSTR. 8 (NEAR KUNFÜRSTENDAMM)
Tel. Wilmersdorf 4068

NEW MUSICAL PUBLICATIONS

SO numerous are the books purporting to provide opera-goers with sufficient information to save them the trouble of reading librettos that at this late day every new addition to this type of literature seems a lost labor. It is safe to assert, however, that not a single one in existence accomplishes the task in so striking a manner as does Henry L. Mason's newly issued "Opera Stories," a little paper volume which, in the compass of one hundred pages, relates the plots of 124 operas, old and new.

This book will undoubtedly prove indispensable to the occasional as well as the regular opera-goer. It may be recommended for its eminent practicability—it contains a mine of information for the busy man, giving in a few moments just those facts about an opera for which he hasn't time to wade through musical dictionaries, librettos or other sources of information.

Not only does it include works such as "Crispino e la Comare," "La Dame Blanche," "The Jewess," "L'Etoile du Nord" and "La Favorita" which are rapidly passing from the répertoires of the leading opera houses of the world, but its author has actually brought it ahead of time by caring for those which have not as yet been produced, such as Puccini's "Girl of the Golden West," Victor Herbert's "Natoma," Converse's "The Sacrifice," Mascagni's "Ysobel," Humperdinck's "Königskinder." Then, too, account is taken of Florida's "Paoletta," heard in Cincinnati last Summer, Rachmaninoff's "Miser Knight," and Debussy's "L'Enfant Prodigue" with both of which Boston has become familiar during the past year. Among the modern works treated which have not yet been heard in this country

*"OPERA STORIES." By Henry L. Mason. Paper, 106 pages.. Price, 50 cents. Published by Henry L. Mason, 492 Boylston St., Boston, 1910.

PASQUALI IN MONTGOMERY.

Singer the Chief Artist at Christening
of New Auditorium

MONTGOMERY, ALA., Nov. 21.—The first concert of the season was given last Monday, and was a very special occasion in two ways. First, the public saw for the first time the beautiful auditorium of the Sidney Lanier High School, and, second, heard for the first time the beautiful prima donna, Bernice de Pasquali. This was truly an honor for the singer, the christening of the auditorium of this school, which is named in honor of one of the South's most noble and brilliant writers. While the crowd was small it consisted of the city's élite of the musical set, and the warm reception accorded this singer, whose entire training was had in the United States, attested in every way the high appreciation of her artistic work.

While excellence marked each number sung by Mme. Pasquali, the Dell Acqua "Villanelle" of her first group, the entire set of German songs, Henckel's "Spring" and the "Ah! fors e lui" aria from "Traviata" were done in superior style. The singer was not the only artist on the program, for the playing of Georg Lindner, this city's own artist, was a great surprise to the audience. His tone quality was at all times that which the composition demanded, and his technic was wholly adequate. The accompanist for the occasion was William Bauer, of the Eilenberg-Lindner Conservatory, who added to the success of the concert. Two compositions by home talent were greatly enjoyed, "Devotion," by Robert B. Eilenberg, and the Melody, by William Bauer. J. J. M.

New Manager for Czerwonky Quartet

MILWAUKEE, Nov. 28.—News has been received in Milwaukee that Mrs. Edwina Kellenberger, formerly financial secretary and manager of the Arion Musical Club, of Milwaukee, and the impresario who brought the Metropolitan Opera Company to Milwaukee last season, is now manager of the Czerwonky String Quartet at Minneapolis. Following a series of four concerts to be given in Minneapolis, December 5, January 9, February 13, and March 13, Mrs. Kellenberger is planning a road trip with the orchestra in the Spring. She is also contemplating a six weeks' trip in the Fall, when she will visit Chicago and Milwaukee among other cities. M. N. S.

are Keynaldo Hahn's "La Fête chez Thérèse," Leoncavallo's "Malbrück," Erich Korngold's "Der Schneemann," and Blech's "Versiegelt."

In order to condense his material as much as possible Mr. Mason sometimes covers the stories of three operas on a single page. Works such as the Converse and Herbert operas naturally receive more detailed treatment than the older operas. Puccini's "Girl of the Golden West," however, requires only a half a page. The plot of Dukas's "Ariane et Barbe-bleue" is told in eleven lines, the contents of the first act being summarized as follows: "Ariane, the wife of Bluebeard, is a prisoner in his castle." In some instances the writer finds himself unable to skeletonize the libretto in less than a page, and Mousorgsky's "Boris Godounov," Charpentier's "Louise," and Nougue's "Quo Vadis," for instance, require almost a page and a half.

The book is, on the whole, remarkably free from inaccuracies. In the story of Tchaikowsky's "Eugen Onegin," the name of one character should read *Lenski* instead of *Leuski*; and in connection with the first act of "Armide" it is not quite true that *Armide* "bemoans the fact that *Renaud* loves her no longer." It is not until the second act that *Renaud* first succumbs to her charms, and her anger in the opening scene is due to the fact that all her enchantments have not yet been efficacious in entrapping him. These are but minor imperfections, however.

The book is profusely illustrated with photographs of Henry Russell, Giulio Gatti-Casazza and Andreas Dippel, and with those of some of the most prominent singers of the Metropolitan, Boston and Chicago opera companies. For the up-to-date opera patron to whom the perusal of a libretto is a burden "Opera Stories" will become an indispensable article.

ANN ARBOR ORCHESTRA

Initial Performance Brings Much Credit
to University Musicians

ANN ARBOR, MICH., Nov. 22.—The University Symphony Orchestra, under the direction of Samuel Pierson Lockwood, head of the violin and orchestral department of the University School of Music, made its first appearance for the year last night before a packed house, about a thousand persons being in attendance. The orchestra has made great strides under Mr. Lockwood's guidance and last night acquitted itself very creditably. This year an unusually large number of old players returned to college and the unusual wealth of material among the new students has made it an easy task to obtain the desired number of fifty players. The two soloists, both enthusiastically received, were Henry James Dotterweich, who played in Liszt's Concerto No. 1, E flat, and made a splendid impression, and Ada Grace Johnson, who sang the aria, "Ah! fors e lui," from "Traviata," in a manner that brought unstinted applause. Mr. Dotterweich's appearance was his first since his return from a year's study under Lhévinne in Berlin. The program:

Overture, "Joseph" (Mehul), orchestra; Concerto No. 1, E flat (Liszt), Mr. Dotterweich and orchestra; symphony, E flat (B. and H. No. 39), (Mozart), orchestra; aria, "Ah! fors e lui" from "Traviata" (Verdi), Miss Johnson and orchestra; Three Dances from "Nell Gwyn," (1) Country Dance, (2) Pastoral Dance, and (3) Merry-makers' Dance (German), orchestra.

Mme. Corinne Rider-Kelsey's Artistic Growth

The rapidity of the artistic growth of Mme. Corinne Rider-Kelsey, as well as her widespread popularity, has been a constant source of wonder to all except those who know her intimately. The fact that she is singing to-day more brilliantly than ever before in her career occasions no surprise in the minds of those who know her capacity for work and her power of application. In the next three weeks Mme. Rider-Kelsey will sing twelve recitals, in the following cities: Auburn, N. Y.; Indianapolis, Ind.; Sandusky, O.; Lafayette, Ind.; Rockford, Ill.; Appleton, Wis.; Chicago, Ill.; Pittsburg, Pa.; Raleigh, N. C., and three other Southern cities.

Joan Manén, the Spanish violinist and composer, has written a violin concerto, which is to be introduced in Berlin next month.

JOSEPH

MALKIN

GREAT RUSSIAN 'CELLIST

SEASON 1910-11

Engaged by Philadelphia Orchestra
January 20-21

Management, R. E. JOHNSTON,

St. James Building,
Broadway and 26th Street, New York

CLAUDE

Cunningham

BARITONE

Management LOUDON CHARLTON
Carnegie Hall - New York

EDNA BLANCHE
SHOWALTER

COLORATURA & LYRIC SOPRANO

Soloist with Walter Damrosch
Symphony Orchestra
Week of Nov. 14

Exclusive Management:
Harnel & Jones, 1 E. 42d St., N.Y.

DANIEL PROTHEROE

Teacher of Singing, Harmony,
Counterpoint

610 FINE ARTS BLDG., CHICAGO

GIORGIO M. SULLI

Teacher of Carmen Melis, Clara, Clemens, Lesia J. Hulse, Reinhold von Warlich, Mario Sammarco, Etc.

Vocal Studio
1425 Broadway (Met. Opera House Bldg.)
Phone, Bryant 2762
Hardman Piano exclusively used

BENOIST

PIANIST :: ACCOMPANIST :: COACH

Refers to the following artists:
Mmes. Nordica, Eames, Schumann-Heink, Marchesi, Messers
Mischa Elman, Kreisler, Gerardy, Spalding, Casals, etc.
The Hunts Point—Southern Boulevard
and 163d St., N. Y. Phone 4600 Melrose

WILFRIED KLAMROTH

TEACHER OF SINGING

Ricardo Ma tin's opinion, "He has the real secret
and knows how to teach it."

11½ WEST 37th STREET, NEW YORK

Telephone, 6882 Murray Hill

JOHN R. COURT VIOLINIST TO H. M.

The King of Greece
Graduate Munich, Dresden,
Paris Conservatories
"Nothing more perfect could be
imagined than the playing of this
Artist."—*Deutscher Reichsanzeiger*, Berlin, Germany.
Address: Indianapolis
Conservatory of Music

TOLLEFSEN TRIO

Mme. Schnabel-Tollefsen Carl Tollefsen

Elias Bronstein

CONCERT TOUR BOOKING

Management:
WALTER R. ANDERSON 5 West 38th St., New York

Wallingford Riegger

Teacher of Cello, Harmony, Counterpoint
Composition and Orchestration

350 W. Third St., St. Paul, Minn.

Emmy Raabe-Burg

SOPRANO

Recommended by Mme. Johanna Gadski

Vocal Instruction for Opera and Concert

BERLIN STUDIO: BREGENZERSTRASSE 15
Tel. Wilmersdorf 4073

ALBERTO JONÁS

JENAERSTRASSE 29

Tel. Wilmersdorf 8269 BERLIN W.

MORATTI

School of Bel Canto

For four years the only assistant of the late
G. B. Lamperti

BERLIN, PRAGERSTRASSE 11

EARLE

LA ROSS

EMINENT
AMERICAN
PIANIST

STEINWAY PIANO USED

MANAGEMENT:

J. E. FRANCKE, 24 WEST 31st STREET, NEW YORK

ENGAGED FOR OPERA IN KARLSRUHE

May Scheider, American Soprano, Has Achieved Enviably Dis- tinction Abroad

ZURICH, Nov. 9.—May Scheider, the American prima donna, who is singing here for her last contract year at the Stadt Theater, has just signed a contract to sing at Karlsruhe at the Royal Opera House next Winter. She appeared at Karlsruhe recently in *Frau Fluth* in "The Merry Wives of Windsor" and *Violetta* in "Traviata" and created great enthusiasm. The curtain was lowered and the iron asbestos curtain as well, and the lights were turned out, but the audience refused to be dispersed and the curtain had to be raised, the lights turned on again amid a great roar and waving of handkerchiefs.

At a special gala performance in this city here recently of "Traviata," Miss Scheider achieved distinguished success in one of her favorite rôles, that of *Violetta*. Not only was she in admirable voice, but her acting revealed exactly the right degrees of emotional fervor. Miss Scheider sang in Italian a rôle in which she had frequently appeared here in German.

Miss Scheider's new rôles for this Winter are *Nedda* in "Pagliacci," and *Mimi* in "La Bohème." She has a repertoire of more than twenty-eight operas, singing in French, German and Italian.

Miss Scheider is a New York girl and became a member of the Stadt Theater last year, coming here direct from instruction under G. B. Lamperti, to whom she had gone at the suggestion of Mme. Sembrich. Last season Miss Scheider sang the leading rôles in "La Traviata," "Rigoletto," "L'Elisir d'Amore," "Martha," "Nozze di Figaro" and "The Magic Flute," and cre-



May Scheider

ated the principal part in Götz's "Zierpuppen." She also occupied leading rôles in the festival performance of the "Ring," given here last May by leading artists of Bayreuth and Munich. Miss Scheider had offers from the Royal Court opera houses of Weisbaden, Mannheim and Nürnberg and the opera house of Bremen, besides the Karlsruhe offer.

playing on the great St. Louis Exposition organ and his appearances at Minneapolis and St. Paul, in Chicago and several other large centers in the West and Northwest, have brought him into prominence and during nearly ten years he has been giving tabernacle organ recitals before tourists from all over the United States and Europe. The American Guild of Organists is a select organization, with not one more than 150 members, prominent as organists, conductors or composers. Russell King Miller, of Philadelphia, nominated Professor McClellan for membership, and W. C. Carl, head of the Guilman Organ School in New York, seconded the nomination.

A cheering piece of news comes from the

Ladies' Literary Club, which has consented to take over the problem of saving the Symphony Orchestra. The music section, headed by Mrs. Peabody, has done such excellent preliminary work that it can be announced that the orchestra will be put on its feet, its debts wiped out and a fund provided to guarantee at least three concerts during the Winter. L. S. G.

MME. ZEISLER IN OMAHA.

Pianist Receives Warm Welcome— Kocian's Concert

OMAHA, NEB., Nov. 18.—Under the auspices of the Tuesday Morning Musical Club, Fannie Bloomfield Zeisler appeared in recital on Tuesday evening before an audience which packed the Y. W. C. A. auditorium and testified its appreciation with liberal applause and generous floral offerings. Mme. Zeisler presented a program rich both in familiar compositions and in novelties and impressed her Omaha friends and admirers as having broadened and deepened in her art even since her visit of last year. Of the new works presented, interest centered upon the Sonata, op. 28, dedicated to Mrs. Zeisler by Oldberg, a Chicago composer. This proved to be somewhat problematic on first hearing, and while great beauties were strikingly present in portions and the pianistic charm of the artist was felt throughout, the audience was, at the end, somewhat inclined to utter the time-honored inquiry of "Where am I at?"

Jaroslav Kocian, assisted by Maurice Eisner, pianist, appeared in concert here recently and those present listened to some of the best music in violin literature, rarely well played. Mr. Kocian played compositions by Lalo, Bach, Ries, Hubay and Paganini, scoring perhaps his greatest success in a Humoresque composed by himself. Mr. Eisner was a sympathetic accompanist and also played solo numbers by Rameau-Godowsky, Chopin and MacDowell in a very acceptable manner. E. L. W.

MELBA AS IMPRESARIO

Plans to Give Australia its Greatest Sea- son of Opera

Mme. Melba is planning an operatic venture for her native Australia which she believes will be the biggest thing of the kind that country has ever had.

"I shall confine my attention to the two biggest cities, Sydney and Melbourne," she said recently in talking of her project. "I shall not have to build any playhouses. They are already in existence. I shall, of course, take a lot of singers out there. The idea is a hobby of mine, and I confess I am doing it more for *kudos* than for whatever profit there may be in it. All the chorus will be Australian singers. Much of the orchestra I shall take from Europe. I shall do about sixteen operas in as many weeks, among them 'Tosca,' 'Butterfly,' 'Samson and Delilah,' 'Orpheus' and 'Aida.' I expect to sing twice a week straight through."

Mme. Melba goes to Europe to tour through February and March. She will be at Covent Garden in May and June, and at the end of the latter month will start for Australia. She will start her operatic enterprise there about September 1.

Dippel to Be American Citizen

CHICAGO, Nov. 22.—Andreas Dippel, manager of the Chicago Grand Opera Company, is to become an American citizen. He has filed a declaration of his intention, renouncing allegiance to Kaiser Wilhelm. He disclosed the fact that he is forty-four years old.

Blanche Marchesi sang "Senta's Ballad" from "The Flying Dutchman" at a recent Albert Hall Sunday Concert in London.

Sherwood Music School

FINE ARTS BUILDING CHICAGO

Eminent Teachers in All Departments.
Piano, WILLIAM H. SHERWOOD; Piano, GEORGIA KOBER; Theory, Organ, WALTER KELLER; Vocal, Arthur Beresford; Violin, Sig. Antonio Frosolono; Public School Music, William Apmadoc; Dramatic Art, Winnifrede W. Just.

Wm. H. Sherwood and faculty available for Concerts and Lecture Recitals

FRED HASTINGS

Management: THE QUINLAN INTERNATIONAL MUSICAL AGENCY (Successors to The Wolfsohn Bureau), 1 West 34th Street, New York

MME. FRIEDA LANGENDORFF

Sole Management: - - - LOUDON CHARLTON, 868 Carnegie Hall, New York

CANTON ORCHESTRA MAKES ITS DEBUT

A New Organization and New Leader—Autumn Hall the Soloist

CANTON, O., Nov. 19.—Under new leadership and with a new organization, the Canton Symphony Orchestra appeared Tuesday evening at the Auditorium in the first concert of the season. The audience, which was large, accorded it a fine welcome and was equally warm in the bestowal of approval upon the soloist, Autumn Hall, violinist.

The concert signaled the first public appearance in Canton of Jean De Backer, the new conductor, and of the launching of an innovation in the matter of a program. For the first time the orchestra did not attempt a symphony but played compositions more within its range and the range of appreciation of the average hearer. Not that the orchestra lowered its tone, as the names of Wagner, Bach, Handel, Verdi and the like on the program bear witness. It merely carried out a resolve to make a greater appeal to the general taste until it feels thoroughly capable of attempting difficult symphonies and playing them well.

In organization, the orchestra is much better balanced than ever before, and the new conductor showed excellent qualities of leadership. The orchestra was fortunate in securing such a talented soloist as Miss Hall, who captivated the audience completely. The tone of her playing was practically flawless and her charming appearance added to the effectiveness of her work.

Included on the program were the Raymond Overture by Thomas; a fantasia from Wagner's "Lohengrin," "Rondo Capriccioso," by Saint-Saëns, performed by Miss Hall, with orchestral accompaniment with "Reveries," by Vieuxtemps, for an encore; "Egyptian Ballet," Luigini; the Festival Overture, by Lassen; an Air on the G String by Bach, and the second "Menuetta" by Handel, played by Miss Hall, with Dvorák's "Humoresque" as an encore; and a selection from Verdi's "Traviata" by the orchestra.

Miss Hall's complete mastery of the violin was always apparent, her technique never failing and her interpretations being noteworthy for their sympathy and musical insight.

Musical at Mrs. Eames's Studio

An interesting recital was given at Mrs. Erwin H. Eames's New York studio, on November 23, by Mrs. Edith Cavanaugh McLintock, whose beautiful contralto voice was heard by a distinguished audience. She was assisted by Lucien de Vanzo, baritone, and Eugene Bernstein, accompanist. Her voice was especially admired in the setting by Marshall Kirnchoan of Kipling's poem "The City of Sleep." It was accompanied by the composer.

Leontine de Ahna

CONTRALTO—Concert—Recital—Instruction
Teacher of Voice Culture at the Institute of Musical Art
RESIDENCE STUDIO - - - HOTEL ENDICOTT, NEW YORK

MRS. STACEY WILLIAMS

VOICE CULTURE
Studio: Kimball Hall, Residence: 4740 Sheridan Road, Chicago

ELLEN YERRINTON

Pianist and Teacher
Preparatory Teacher for Mme. TERESA CARRENO, Berlin, 1908-'09
7 ALBERMARLE ST. BOSTON

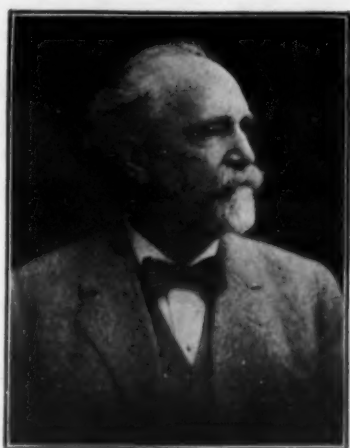
JOHN BARNES WELLS

TENOR—Concerts, Recitals, Oratorio
Personal Address: 317 W. 95th St., N. Y. Tel. 4850 River
Exclusive Management: HAENSEL & JONES, 1 E. 42d St., N. Y.

BARITONE

Recently on tour assisting Mme. Nordica, Mrs. Lehmann, the Dresden Philharmonic Orchestra, and others.
Soloist Tempkins Ave. Church

CLARENCE EDDY



ORGAN OPENINGS, CONCERTS and RECITALS

Tour of the
UNITED STATES and CANADA
1910-1911

Management, HAENSEL & JONES, 1 East 42d Street, New York
Personal Representative, THOMAS J. DONLAN, Colonial Building, Boston

The Manhattan Ladies Quartet

IRENE CUMMING, 1st Soprano
MABEL MEADE DAVIS, 2d Soprano
ANNIE LAURIE McCORKLE, 1st Alto
ANNA WINKOPP, 2d Alto
Address Communications to IRENE CUMMING,
612 West 135th Street, New York City
Phone 2565 J, Morningside
Appeared with great success in principal European cities, season 1909

THE KRYL WAGNER-AGENCY ANNOUNCES

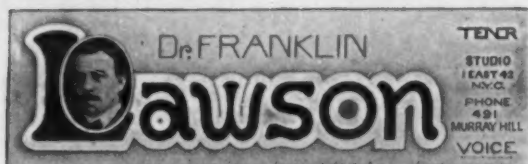
RETURN TO AMERICA—THE YOUNG BOHEMIAN VIOLINIST

JAROSLAV KOCIAN

Tour opens October 28 and 29 with
Thomas Orchestra
FREDERICK STOCK, - Conducting
For terms address C. L. Wagner, St. Paul Symphony Orchestra, St. Paul, Minn., or Bohumir Kryl, 1900 South Spaulding, Chicago Ill

JANPOLSKI RUSSIAN BARITONE

Management, HAENSEL & JONES,
1 East 42d Street, NEW YORK



ETHEL CRANE

SOPRANO—Oratorio, Recitals, Concert
Available Sundays
315 W. 98th St., NEW YORK. Tel. 9211 River.

Beatrice McCue

CONTRALTO—Concerts, Oratorio, Recital
Soloist Russell Sage Memorial, Far Rockaway
Instructor Mt. St. Dominic Academy, Caldwell, N. J.
Address, 420 West 119th Street New York
Phone 6720 Morningside

OWENS-DETHERIDGE

SOPRANO CONTRALTO
Solo and Ensemble Programs
Direction: MRS. PAUL SUTORIUS
1 WEST 34th St., New York

CARRÉ

TENOR | ORATORIO, CONCERTS — RECITALS —
Management:
MARC LAGEN, 434 Fifth Avenue, New York
Personal Address: 15 East 10th Street

ERNEST CARTER

Composer-Conductor
Residence Studio, 150 West 58th Street
Tel. 2499 Columbus New York

EMMA WALTON HODKINSON
COLORATURE SOPRANO
Lecture Song Recitals. "Romance and Song of the American Indian." "American Women Composers."
Voice Specialist: N. Y. Studio,
1947 Broadway, cor. 66th St.
Permanent Suburban Res. Studio: Grantwood-on-Palisades, N. J.
Phone 146 Cliffside

CHARLES R. HARGREAVES

TENOR
Management, EUGENE KUESTER
25 West 42d Street New York

WAINWRIGHT

Concerts—SOPRANO—Oratorio
VOICE CULTURE
50 WEST 112th STREET, NEW YORK
Instructor National Conservatory of Music. Tel. 2166 Harlem.

SAMUEL A. BALDWIN

Concert Organist
Address:
The College of the City of New York

THERESA RIHM

Dramatic Soprano
Oratorio — Concert — Recital
Address:
c/o Musical America, 505 Fifth Ave., New York

FRANK ORMSBY

TENOR
Management J. E. FRANCKE, 24 West 31st Street, New York
Personal Address, 180 Claremont Avenue Phone Morningside 4773

Clayton W. LUNHAM

BARITONE
CONCERTS RECITALS PUPILS
2251 South Park Avenue, Chicago

ELIZABETH Clark-Sleight

American Representative of
SBIGLIA FERGUSSON
PARIS BERLIN
817 WEST END AVE.
NEW YORK

CAPTURING TREASURES OF EUROPEAN MUSIC

THE Italians and other European peoples complain of the exodus of their treasures of art and literature to the land of the dollars. A little incident that occurred in Rome not long ago illustrates the workings of the American spirit of enterprise in capturing ancient prizes for the benefit of educational institutions. An American musician—it was George Whitfield Chadwick, dean of American composers—was riding in one of the Roman trolley cars when, by accident, his eye fell upon a small placard announcing the sale at auction of a library of musical works collected by Signor Meluzzi, formerly chapmaster of the Sistine Chapel.

Being an American, and therefore quick to act, Mr. Chadwick left the street car at the next stop and made for the auction-room. A possible opportunity to secure for the library of the New England Conservatory, in Boston, of which he is director, a lot of rare and valuable books long housed under the roof of the Vatican was not to be neglected. An inspection of the works showed that the billboard had not in any way exaggerated their importance, and the upshot was that, as has so often happened with Americans competing for world-famous objects of art, Professor Chadwick became possessor of some of the most valuable offerings at the sale. The chapmaster had been a truly catholic collector. Besides works of an ecclesiastic nature, including many with bearing on the history and theory of plainsong, there were such musical rarities as the original score of Gluck's "Iphigenie," the first edition (1726) of Fuchs' "Gradus ad Parnassum," the father of all contrapuntal textbooks; an original copy of the Violin School of Leopold Mo-

zart, father of the famous composer, and many others.

Other rarities of musical literature have been secured for the Boston institution in almost equally fortuitous ways. In Germany, for instance, in a frowsy antiquary's shop Mr. Chadwick unearthed a copy, in beautiful state of preservation, of the flute method of Quantz, teacher of Frederick the Great.

A unique possession, lately secured for the New England Conservatory of Music by Eben D. Jordan, is the original manuscript sketch of the "Pelléas et Mélisande" of Claude Debussy. The accumulation of such gatherings of musical literature in institutions of Greater Boston is proceeding rapidly. The Boston Public Library has the remarkable Allen A. Brown collection, of about 11,000 volumes, to the increase of which the original donor makes a substantial contribution each year. At the Harvard College Library, in Cambridge, for the benefit of the Harvard musical department and the conservatory in Boston, there is one of the most complete musical reference libraries in America. At the conservatory building itself there was added some time ago through the generosity of George L. Osgood the entire choral library of the famous Boylston Club and its successor, the Boston Singers, consisting of carefully chosen motets, madrigals, part songs, glees and cantatas, representing the highest type of vocal polyphonic composition from the great medieval school down to the present day. This library comprises from 100 to 200 copies of each work, and its acquisition has placed the conservatory in Boston in possession of a resource which is undoubtedly unique.

INSTRUCTION FOR THE POOR

A Music School Settlement Established by Brooklyn Women

A music school settlement has been founded in Brooklyn for the instruction of children who have talent but no money to develop it. The efforts of prominent society women interested in the project have resulted in the opening of a school in the Maxwell House, No. 245 Concord street, that borough, and already Clara L. Ogden, chairman and treasurer of the committee which founded the settlement, has received more applications for admission to the school than can be granted.

The new school will have afternoon and evening classes. Helen Van Ingen will be the director. At first lessons will be given on the piano and violin, and instruction will be confined to sight singing and ear training, chorus and orchestra, but it is planned to extend the work afterward.

"It would surprise you," declares Miss Van Ingen, "to see how many youngsters are gifted with musical ability, but who, for lack of means, are unable to get training. We expect in time to get a larger building and to have at least 1,000 pupils receiving instruction from efficient teachers at the same time."

The Mission of Wagner

[Joseph Cohn in North American Review.]
It is to the same source (that is, the interpreters of Wagner) that we must trace that widespread misconception, according to which the great composer is pictured as something colossal, titanic, and ponderous—as a sort of Bismarck of music, capable of wielding and manipulating great masses of tone. Nothing could be further from the truth than this conception; for the rich expressional material that Wagner has employed is but the efflorescence of an exquisitely delicate and sensitive nature. It is not my purpose here to show how these peculiar views originated; suffice it to say that they are thoroughly erroneous. Not less so is the idea that Wagner was primarily a poet. On the contrary his was the most distinctively musical organization on record—i. e., if we apply the composer's own definition of the musical or efflux of the emotional nature. Here lies the key to the proper comprehension of Wagner's life and mission. Although, in view of his stupendous achievement, the statement may appear somewhat paradoxical, Wagner was not primarily a poet compelled to draw upon external life for his material, but a vibrant instrument in the mighty hand of Nature, destined through suffering to sound the depths of the human heart and to reveal its possibilities.

CLEVELAND CONCERTS

Several Important Ones Have Engaged Recent Attention of Music Lovers

CLEVELAND, Nov. 28.—Of the important musical events held here during the last month the first was a song recital by Mme. Schumann-Heink at the Gray's Armory. Jaroslav Kocian, the Bohemian violinist, gave a recital at the Bohemian National Hall, November 6, to a crowded house. Critics and public united in praises of this artist. On Wednesday evening, November 9, Felix Hughes, a local baritone of much promise, gave a song recital at the new B. of L. E. Auditorium in the Engineers Building. Mrs. Hughes at the piano shared the honors with her husband.

Again we have had the Theodore Thomas Orchestra and Director Stock with us and again we have said "Bravo." The soloist was Mme. Frances Alda, soprano, who was exceedingly well received. Arthur Rosenstein was at the piano. This all took place at Gray's Armory the evening of November 16.

William A. Becker, the pianist, will play his own piano concerto with the Russian Symphony Orchestra at the Hippodrome, in March. This will be his first local appearance since his return from his European tour. Albert F. Wands, his personal representative, is arranging some important bookings for him.

Sol Marcossin, the violinist, accompanied by Mrs. Marcossin, pianist, has recently returned from a successful tour of the South and West.

Mrs. Grace Barrows King, violinist, has returned to Cleveland after a stay in Europe, where she studied with Arthur Hartman and Theodore Spiering. Mrs. King has recently made a successful concert tour in the East and is now coaching with Sol Marcossin.

Cleveland now has a beautiful recital hall in the B. of L. E. Auditorium. The seating capacity is less than thirteen hundred, but it is a place worthy of any artists who do not require a larger capacity.

A. F. W.

E. M. Bowman's Special Musical Service

A special musical service was given by the choir of Calvary Baptist Church, New York, on November 27, under the direction of E. M. Bowman. The full program of the concert was as follows:

Choir Processional, "Praise to God, Immortal Praise," Kocher; "Praise God in His Holiness," Tours; "Gloria Patri," Creatorex; "Sing We Merrily to God," West; "Prayer Antiphon," Bowman; "The Lord's Prayer," Bowman; "The Lord Is My Shepherd," Swart; "At Evening's Twilight," Hatton; "Harvest Cantata" (new), for soli, quartet and chorus, Harrison. Offertoire in D Flat, Salome; Canon in F Sharp, Salome; Madrigale, Simosetti; Grand Offertoire, Batiste.

Master Music Studios

M. DUBLE-SCHÉE, Director
Faculty: Mr. Max Heinrich, Mr. and Mrs. Wilford Watters, Mrs. M. Duble-Scheele. Voice and Piano only
Catalog on application
Broadway and 108th Street New York
Steinway piano used.

MME. HILDEGARD HOFFMANN HUSS

ORATORIO AND JOINT RECITALS with MR. HENRY HOLDEN
Recitals and Piano Instruction
Soloist with New York Philharmonic and Boston Symphony Orchestra, Kneisel Quartette, Etc.
Studio, Steinway Hall Address, 144 E. 150th St., N. Y. City

HERBERT WILBER GREENE

Teacher of Singing
Will return to his studio, 701 Carnegie Hall
New York
ABOUT OCTOBER 1

GRANBERRY PIANO SCHOOL

GEORGE FOLSOM GRANBERRY, Director
Faellen System of Instruction
METHODS LECTURES FOR TEACHERS INTERPRETATION
A COURSE OF PRACTICAL DEMONSTRATION LECTURES BEGIN THURSDAY EVENING, OCTOBER 21st. Booklet.
CARNEGIE HALL NEW YORK

Mme. BEATRICE GOLDIE

Voice Culture—Recitals—Concerts
130 West 91st Street, New York

AGNES KIMBALL

Dramatic Soprano
ORATORIO—CONCERT—RECITAL
609 W. 177th St. (Tel.) New York

LILLIAN SHERWOOD NEWKIRK
SOPRANO—Voice Culture
(Italian Method) 1425 BROADWAY
Wed. and Sat., New York
Mail Address:
11 Morgan Avenue, Norwalk, Conn.

A. D. SODER-HUECK

Concerts, Recitals, Musicales
VOCAL STUDIO
116 East 25th Street New York, N. Y.
(Telephone, 6863 Madison)

TEMPLETON STREATOR TENOR

VOICE
Studios 862-863 Carnegie Hall, New York

LYMAN WELLS CLARY

Oratorio—BARITONE—Recital
Address: 164 West 47th St. New York
Telephone, 610 Bryant

CECIL FANNING BARI-TONE

Accompanist: H. B. TURPIN
For terms and dates address
H. B. TURPIN
McIntire Building, Dayton, Ohio

EMMA E. PATTEN

SOPRANO
Concert, Oratorio, Recital
Management:
J. E. FRANCKE, 24 W. 31st Street, New York

ANNIE LOUISE DAVID

Concerts HARPISIT Musicales
Instruction
Management: HAENSEL & JONES, 1 E. 42d St.
Personal address: 3505 Broadway, New York
Tel. 350 Audubon.

Institute of Musical Art

OF THE CITY OF NEW YORK
Frank Damrosch, Director. An endowed school of music. The only school of its kind in America. Send for catalogue. Box 22, 53 5th Avenue.
After Sept. 1, Box 22, 120 Claremont Avenue

WEEK OF EXCELLENT ST. LOUIS CONCERTS

Gracia Ricardo and Boris Hambourg Score as Apollo Club Soloists

ST. LOUIS, Nov. 26.—St. Louis has been very fortunate in its concerts this week. On Tuesday evening the Apollo Club gave its first subscription concert, assisted by Gracia Ricardo, soprano, and Boris Hambourg, 'cellist. The work of the club, under Director Galloway, was of high order, and earned hearty applause. Mme. Ricardo sang for her first selection a group of Massenet, Brahms and Strauss songs, and for her second appearance a group of English songs. The audience, a brilliant assemblage, was thoroughly pleased with her work. Mr. Hambourg created a sensation and was forced to give many encores. It was his first appearance in this city, and it was a distinct triumph for him.

No less important than this concert were the two concerts of the Symphony Orchestra on Friday evening and this afternoon, given with no soloists. Mr. Zach took occasion to rearrange his men with marked effect. He placed his soft wood-wind instruments, violas, cellos and bass-violas above the body of the orchestra. Whether this arrangement produced any better volume or a more perfect tone is a question, but there is no doubt that the performance of the instrumentalists was the best they have ever given in St. Louis. The program was very interesting. It started with the Beethoven "Egmont" Overture, which was very well done. Next came the Schumann Symphony, No. 2, in C Major, and the Dvorak suite in D Major, which evoked more applause than any other number. This odd composition was beautifully performed. The Symphonic Poem, "Summer Night on the Fjord," by Schjelderup, with its charming theme expressed by the English horns and solo violin, was given a very artistic reading. The concert closed with Goldmark's familiar "Sakuntala" overture.

The Arion Club, of Webster Groves, which is now in its second season, opened with its first subscription concert on Thanksgiving night with Gracia Ricardo as soloist. The club has an active membership this year of about forty, and is under the direction of Glen Woods. Mme. Ricardo sang with great refinement of style. Mr. Galloway accompanied.

The club had for its other soloist Ellis Levy, the new violinist of the Symphony Orchestra.

The St. Louis committee which is presenting the Chicago Company in grand opera in January, has just announced that inasmuch as it will be impossible for Mary Garden to sing in "The Girl of the Golden West," it has been decided to produce "Louise" instead. "Louise" has never been sung here, and its performance will give to St. Louisans four entirely new operas, besides enabling Miss Garden to appear here twice in the short engagement. The season sale to date has been very satisfactory. H. W. C.

Scharwenka in Louisville

LOUISVILLE, Nov. 28.—Xavier Scharwenka, the Polish pianist, gave a pleasurable afternoon to lovers of good music at Masonic Temple Theatre, on Monday last. While Herr Scharwenka was not received as numerous as was warranted, he was most cordially welcomed and his program warmly approved. H. P.



LOLA RALLY

Soprano

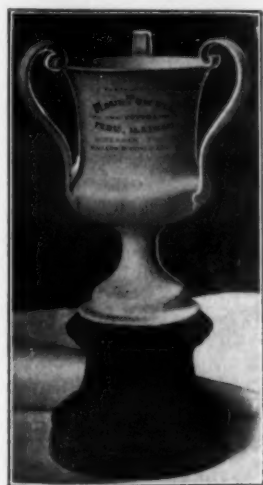
Recitals and Concerts, Classical and Modern Repertoire in French, Italian, German and English.

Berlin Address: Konstanzerstrasse 5
Tel. Wilmersdorf 343

Manag't: ALEXANDER GROSS, Impresario, Frobenstrasse 2, Berlin

Maud Powell Feted by Admirers in Her Native Town, Peru, Ill.

PERU, ILL., Nov. 5.—In the presence of an overflowing audience Maud Powell, the violinist, was heard in a recital at the Peru Opera House on November 4. This is Miss Powell's birthplace, and her engagement to play here was looked upon as a civic event of considerable importance. She offered a program which included Lalo's "Spanish Symphony," two Bach dances, a Mozart minuet, a movement of Beethoven's "Kreutzer" sonata, an arrangement of Grieg's "To Spring," Sarasate's "Spanish Dance" and her own arrangements of Chopin's D flat waltz, Coleridge-Taylor's "Deep River" and a Gluck aria. From the first stroke of her bow Miss Powell seemed to hold her hearers in a spell, and the wrapt tension of the audience was broken



Loving Cup presented to Miss Powell by Peru, Ill., Admirers.



The House in Peru, Ill., Where Maud Powell was Born

Edwin Grasse's Art Appreciated in Wilkes-Barre, Pa.

WILKES-BARRE, PA., Nov. 27.—Edwin Grasse, the New York violinist, played at the first Concordia concert here last Monday evening.

Mr. Grasse did not disappoint those who had expected from him and his violin the voice of musical authority. Though but twenty-six years of age, he has the poise of a player of experience. He has a dazzlingly brilliant technical skill not only in his bowing, but in his left-hand work, and he enters the measures of his ambitious numbers with the air of one who has not only the technical equipment, but also those broader qualities of imagination that help to make the artist. Perhaps no feature of his work is more pronounced than that of clarity of utterance.

Fanning's Eleventh Dayton Recital

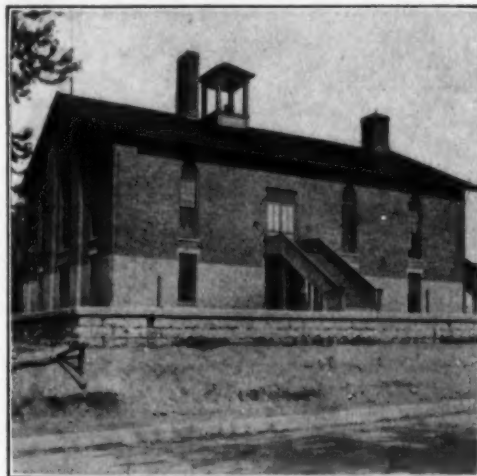
DAYTON, O., Nov. 28.—Cecil Fanning, the baritone, and his accompanist, H. B. Turpin, filled their eleventh engagement in Dayton on November 19, and their popularity was demonstrated by the large audience which the two artists' presence brought to the high school auditorium. Mr. Fanning gave a highly dramatic interpretation of Schubert's "Erlking" and Loewe's "Edward," and also showed his splendid abilities as a purely lyric singer in some songs by Harriet Ware. Mr. Turpin's accompaniments materially aided the success of the concert.

New Successes for 'Cellist Dubinsky

Vladimir Dubinsky, the 'cellist, has been winning new successes in his concert work, playing on November 20 with the Norwegian Singing Society in Hoboken, N. J., and the 23d before the Women's Auxiliary Society of New Rochelle, N. Y. Mr. Dubinsky's fine musicianship and thorough command of his instrument won him enthusiastic praise at both concerts.

now and then only by the rapturous applause of the delighted hearers. The great violinist has never played with more exquisite beauty, and there was more than one occasion during the evening when her hearers were moved to tears by the wonderful expressiveness of her artistry.

Miss Powell had graciously tendered her services free of charge, so that the pro-



The Old School House, of Which Maud Powell's Father Was Principal

ceeds of the concert might be given to the benefit fund of the Peru Hospital. In the midst of the recital she was presented with a superb silver loving cup, the gift of her many Peru admirers. Inscribed on the cup was the following: "Presented to Maud Powell by the citizens of Peru, November 4, 1910." In addition to this she received stacks of flowers.

In a letter to Miss Powell Mr. Nadler, the president of the Peru Hospital, wrote: "When the hospital is erected it will be to the memory of Maud Powell, for there is not another living person like her; her disposition and character are like her father's, the best principal Peru has ever had; nor is there another who would voluntarily make such a liberal contribution at a sacrifice to herself."

During her stay here Miss Powell visited the old school house of which her father was principal, and her own birthplace.

Tennyson's "Enoch Arden" with Strauss's Music in Boston

BOSTON, Nov. 28.—A dramatic reading of Tennyson's "Enoch Arden," with music by Richard Strauss, was given in the ballroom of the Hotel Tuileries last Friday afternoon by Henrietta Celia Brazeau and Marie-Therese Brazeau, pianist. There was a very large and deeply interested audience and both artists were warmly applauded. In a short preliminary talk on the music of Strauss Marie Brazeau called the attention of the audience to the principal themes and played short excerpts from the score. Her sister is a reader of unusual attainments, and it would be a pleasure to hear both in an interpretation of "Salomé" or "Elektra." It is understood that both of these works will be given by the Misses Brazeau later in the season, and Marie Brazeau will later give a piano recital in Boston. She has also been engaged for a Western and Canadian tour this season. D. L. L.

"Das Puppenmädchen" ("The Doll Girl"), the latest production by Leo Fall, received its first production at the Theatre des Westens, Berlin, November 26. The critics did not think it equal to the same composer's "Dollar Princess."

A NEW CANTATA BY HOMER NORRIS

"St. John the Baptist" Presented in New York with Chorus and Well-Known Soloists

The first two parts of a new sacred cantata, "St. John the Baptist," were given their first public rendition Sunday, at St. George's, Stuyvesant Square, New York, under the direction of the composer, Homer Norris. The combined musical forces consisted of the choir of St. George's, the Welsh-American Men's Glee Club, T. H. Thomas, director; the Aida Trumpet Quartet, Herman Kupfer, organist, and these soloists: Inez Barbour, soprano; Charles Hargreaves, tenor; J. F. Thomas, tenor; Emil Fischer, bass; H. T. Burleigh, baritone; Joseph Rossi, baritone.

These two parts of the cantata are concerned with the story of the annunciation of John the Baptist and the fulfillment of the prophecy. The characters represented are the *Prophetic Voice of John the Baptist, The Angel Gabriel, Elizabeth, Zacharias, Priests, Young Levites and People.*

The work opens with a prologue by the *Prophetic Voice*, which is followed by the entrance of *Priests and People* and the annunciation to *Zacharias by The Angel Gabriel*. The second part opens with a chorus of *Grapegatherers*, followed by *Elizabeth's triumph song*, choruses by the *People*, and a prophetic recitative by *Zacharias*.

The cantata is most modern in its harmonization, and in the solo and chorus construction, but is largely built on obsolete scale forms. The mixture of the ancient and modern produces a remarkable result that is strangely haunting to ears used to modern tonalities. The sense of contrast is well observed, and the entire structure of the work is in excellent proportion. Aside from the choruses, which display fine ensemble writing, the most prominent portions of the work are the opening prophecy, which H. T. Burleigh sang with fine effect; the annunciation, in which Charles Hargreaves sang the continuously high tones with ease and assurance; the triumph song, the difficulties and spirit of which were admirably displayed by Inez Barbour, and the long recitative in which Emil Fischer not only interpreted but also looked the part. One of the most pleasing numbers was the *Grapegatherers' chorus* with the incidental solos by Mr. Thomas and Mr. Rossi.

Much commendation must be given the Aida Trumpet Quartet for the satisfactory playing of the high and difficult trumpet parts, as well as for the solo and ensemble work preceding and following the cantata. The Welsh-American Glee Club also did excellent singing in the cantata, and during the offertory. Herman Kupfer, as organist, largely aided in the presentation of the cantata.

Organ Recitals Feature of New York's Free Music Lectures

Organ recitals are to be a feature of new free courses of music lectures conducted by the Board of Education of New York. Felix Lamond gave the first of three lectures on "The Organ and its Composers" at the Morris High School on December 1, and the big pipe organ in the school was used for a recital preceding the lecture. Another lecture of the week was given by Mrs. Rollie Borden Law on "Folk Songs of France."



GERTRUDE

RENNYSON

SOPRANO

Opera, Concert and Oratorio

In Europe Till February 1st, 1911

In America Remainder of Season

Management: EUGENE KUESTER

25 WEST 42d STREET

NEW YORK

SOPRANO

Recitals, Concerts
Instruction

Studio, 866 Carnegie Hall, New York

M
I
N
A

KAUFMANN

STUDIO:

Bregenserstrasse 12

FRIEDMAN

BERLIN W. 15

SONGS BY Sebastian B. Schlesinger.

The songs by this composer have met with great success in France, Italy, England and America—are deserving of the highest praise. They are full of melody and poetic charm, the accompaniments graceful and pleasing, giving evidence that the composer is a musician of high order. Here below is a list of some of his most popular songs:

Phil's Secret, Two keys, - - 40c.
There, Little Girl, Don't Cry, Two keys, 40c.
There, Little Girl, Don't Cry, Two keys, with new illustrated title page, 60c.
The Race, Two keys, - - 25c.
Little Boy Blue, Two keys, - 50c.
The Ballad Singer, Two keys, - 50c.
Elite Song Cycle, Two keys, \$1 Net

The complete list of Mr. Schlesinger's compositions mailed on application.

Published by **J. H. SCHROEDER**
10 East 16th Street, New York

SEASON 1910-1911

PHILADELPHIA ORCHESTRA

CARL POHLIG
Conductor

Address All Communications to:
H. CHURCHMAN, Manager and Comptroller
1314 Pennsylvania Building, Philadelphia

Mrs. Kendall Banning
CONTRALTO
44 East 23rd St.
NEW YORK

The Etude

Thousands and Thousands of Music-Lovers the world over take "The Etude" monthly because they cannot do without it.

Its immense following is due to the fact that it is necessary, that in exchange for the \$1.50 you send us you receive in return during the year at least:

180 pieces of music in all styles and grades for violin, piano, voice, organ, etc., and at least,

1000 of the brightest, brainiest musical articles, written by the world's foremost musicians and teachers, and selected by experts to make everything you do in music more inspiring, entertaining and instructive.

Write mentioning "Musical America" and enclose five two-cent stamps for fine sample copy of "Etude" and our booklet "The Aim of the Etude."

1712 Chestnut St., PHILADELPHIA, PA.

Platon Brounoff

(Composer of the first American-Indian Opera "Ramona") Composes music (Indian, Chinese, Russian, Hindoo, Hebrew, etc.) for dramas and librettos, with complete orchestral scores.

VOICE CULTURE AND COACHING
Studio—1829 Seventh Ave., New York City

IRENE ARMSTRONG

FUNK

Oratorio—SOPRANO—Recitals

Address: 539 West 112th Street, New York

"TROVATORE" STILL MOST POPULAR OPERA IN SOUTH

A POPULAR vote or postcard census was taken of eight Southern cities recently by Milton and Sargent Aborn to determine the favorite opera of the several cities. It showed that reliable old "Trovatore" still holds the lead, for five cities wanted it more than any other opera and all eight considered it among the first two or three to be desired. Atlanta wanted "Lohengrin" most and "Trovatore" next. Rome, Ga., pleaded for "Madama Butterfly" first and "Trovatore" second, and Columbus placed "Carmen" first, ahead of the old Verdi standby.

The five towns agreeing on first choice differed as to second. Here Macon's faith was placed in "Faust," Chattanooga's was in "Carmen," and "Lohengrin" was the second choice for Charlotte, N. C. Charleston and Memphis agreed both on "Trovatore" first, and "Butterfly" next. "Tannhäuser," which tied "Trovatore" for second in Rome, came off a poor third in Chattanooga. In Columbus, "Aida" tied "Butterfly" for third place. "Lucia" was third in Memphis.

The largest number of postcards sent to any one town was 1,675 to Atlanta, where the voters returned 899. This was their verdict: "Lohengrin" 209, "Trovatore" 191, "Madama Butterfly" 96, "Carmen" 91, "Aida" 78, "Tannhäuser" 64,

"Faust" 62, "Lucia" 54, "Cavalleria" 31, and "Bohemian Girl" 23.

The largest proportion of returns was 899 out of 1,231 in Chattanooga. This mailing list gave "Trovatore" 163, "Carmen" 113, "Tannhäuser" 78. Memphis returned 899 out of 1,604, showing "Trovatore" 192, "Madama Butterfly" 104, and "Lucia" 92. "Aida" wasn't wanted in either city in Tennessee.

There were 782 who voted among Charleston's 1,547 appealed to, and they gave "Trovatore" 192, "Butterfly" 113, "Faust" 101. Columbus's 755 replies in 1,203 gave "Carmen" 140, "Trovatore" 110, and "Aida" and "Butterfly" tied at 80. Charlotte's 346 among 1,072 counted "Trovatore" 106, "Lohengrin" 71, "Faust" 35. Charlotte did not give "Cavalleria" a vote.

Macon, Ga., out of 786 cards, sent back 342, the voters scoring "Trovatore" 106, "Faust" 91, and "Carmen" 69, while Rome's 259 replies out of 480 gave "Butterfly" to 76, "Trovatore" and "Tannhäuser" 30, and "Faust" 29.

The total vote for the eight cities was as follows: "Trovatore," 1,090; "Carmen," 589; "Madama Butterfly," 568; "Lohengrin," 555; "Faust," 468; "Tannhäuser," 420; "Lucia," 381; "Bohemian Girl," 307; "Aida," 290; "Cavalleria," 231.

CONCERTS IN WASHINGTON

Boston Symphony Orchestra and Mme. Sembrich Chief Attractions

WASHINGTON, D. C., Nov. 15.—The Boston Symphony Orchestra, under Max Fiedler, opened the musical season in the National Capital on November 8, before a capacity house including representatives of diplomatic and official circles as well as the musical element of the city. The symphony of the occasion was the Brahms D Major. Margaret Keyes, whose beautiful contralto voice was at its best, was the soloist.

The first concert of the Radcliffe series took place at the Columbia Theater on November 9, when the Bostonia Sextet presented an artistic program, under the direction of C. L. Staats, the clarinetist of the organization.

That Mme. Sembrich has lost none of her hold upon the public was amply demonstrated on Friday last, when a capacity house filled the National Theater to hear her. She was assisted by Frank LaForge, pianist, who besides his excellent accompanying, played several Chopin numbers with true appreciation of the great master. Mme. Sembrich was compelled to respond to a number of encores.

This week brings the first concert of the Washington Symphony Orchestra, under the direction of Henrich Hammer, and also a concert by the Flonzaley Quartet. W. H.

Sensitiveness of Violin and 'Cello

[From the New York Sun.]

Talking about the sensitiveness of the violin and the 'cello, of course you know that they feel the changes in weather just as human beings do. What they like best is a dry, clear air; not too cold of course, but not damp and chilly. A violin that is exposed to dampness for very long will fall apart, for the dampness softens the glue and draws it out. Of course, though, it isn't a case of Humpty Dumpty, for we can put it together again. Both violins and 'cellos are a different shape in the Summer from what they are in Winter. Oh, you would not notice it! But in Summer the strings draw the violin so that it arches a little more; that makes it shorter; the neck is drawn down and the consequence is that a higher bridge has to be put under the strings to take up the slack. Violinists have a Summer bridge and a Winter bridge, but 'cellists have three; one for Summer, one for Winter, and one for the seasons between. And the Winter one is fully half an inch lower than the Summer one.

AT THE OPERA IN LONDON

A Week of Varied Performances by Mr. Beecham's Company

LONDON, Nov. 19.—Mr. Beecham has put forward no novelties this week. "Tiefland," with Mesdames Lemon and Teyte in the cast, was given Monday. "Tristan and Isolde" in German was the attraction Tuesday with Mme. Plaichinger as Isolde and Jacques Vorlus as Tristan. The same opera is announced for to-night with the same cast except that Ernest Kraus will sing Tristan. One Wednesday afternoon "Don Giovanni" was conducted by Mr. Beecham, while in the evening the "Tales of Hoffman" held the boards. Mignon Nevada again appeared in "Il Barbiere di Siviglia" Thursday, when the performance of "The Flying Dutchman," announced for that evening, was postponed.

Marie Brema opened her season at the Savoy with a performance of Handel's "L'Allegro," followed by a fairy play. Milton's beautiful lines are illustrated by a series of stage pictures, while in one of the proscenium boxes singers take charge of the vocal part.

"Orpheus," which made such an unexpected success last season, was again given at a matinée Tuesday. There have been some changes in the cast and Miss Morris is no longer principal dancer, but the new members of the company are all capable and do good work. Miss Brema sings Orpheus. The stage settings and arrangement of dances could hardly be more beautiful. Frank Bridge conducted Gluck's score with taste. EMERSON WHITHORNE.

Three Recitals by Clarence Eddy

Clarence Eddy, the organist, was heard in recitals in Erie, Pa., Hamilton, Ont., and Detroit, Mich., on November 16, 17 and 18 respectively and on each occasion was accorded an ovation. On his programs were, among other things, the G Minor prelude and fugue of Bach, Couperin's "Soeur Monique," Schubert's "Am Meer," Mendelssohn's "Judge Me O God," Wagner's "Isolden's Liebestod," Rossini's "Inflammatus" from the "Stabat Mater," Tschai-kowsky's "Legend of the Christ Child," and Foerster's "Exaltation." Mr. Eddy gave of his best, displaying his remarkable technique to the best advantage and revealing thorough musicianship in his interpretations. It was organ playing of the very highest type and his hearers gave ample evidence of the pleasure which it inspired.

Paul Vidal, concertmaster of the Paris Opéra, has succeeded the late Charles Leneveu as professor of composition at the Paris Conservatoire.

Children's Songs, Scotch Programs, Shakespearean Lyrics, Oratorio

HELEN WALDO Contralto

Address: 204 West 94th Street, New York

OSCAR SAENGER

TEACHER OF SINGING

From the Rudiments of tone placing to artistic finishing for concert, oratorio and opera. Teacher of Mme. Marie Kapold, soprano, Metropolitan Opera Co.; Mme. Bernice de Pasquall, soprano, Metropolitan Opera Company; Mme. Josephine Jacoby, contralto, formerly of the Conried Grand Opera Company; Allen Hinkleley, basso, Metropolitan Opera Co.; Henri G. Scott, basso, Manhattan Opera House; Rudolf Berger, tenor, Royal Opera, Berlin; Orville Harrold, tenor, Manhattan Opera House; Leon Rains, basso, Royal Opera, Dresden; Mme. Sara Anderson, soprano, Grand Opera, Australia and Germany; Kathleen Howard, contralto, Grand Opera, Darmstadt; Mme. Carolyn Orman, soprano, Grand Opera, Dessau; Irvin Myers, baritone, Grand Opera, Italy, and other prominent singers.

Resume teaching Oct. 1st, 1910.

Telephone 6621 Plaza

Studio, 51 East 64th Street New York

Two New Song Cycles

A welcome addition to the library of the music lover

LOVE'S DIAL

By Reginald De Koven

FOUR SONGS

Dawn Noon Twilight Moonlight

A WREATH of SONGS

By Adolph M. Foerster

SIX SONGS

Finland Love Song O Fair, O Pure
With Moonlight Beaming Cupid Armed
Nubian Girl Song Hidden Love

Price \$1.25 each. Special Discount to Teachers. Write for our New Catalogue

Jerome H. Remick & Co.
DETROIT AND NEW YORK

ELEANOR

McLELLAN

Teacher of Singing

Atelier Building, 33 West 67th Street

Phones 4225 and 6965 Columbus New York

List of Prominent Pupils in Oratorio and Concert to be had on application.

"Ah! love but a Day"

One of a cycle of three classic lyrics

WORDS BY ROBERT BROWNING

Set to Music by DANIEL PROTHOROE

Price \$1.00 net. In three Keys.

"One of the great songs of the century"

PUBLISHED BY

THE GAMBLE HINGED MUSIC CO.

Publishers and Dealers

18 Van Buren Street CHICAGO, ILL.

"You will like Gambleized sheet music." It costs no more

RICHARD PLATT

Pianist and Teacher

STUDIO, 14 STEINERT HALL, BOSTON

CHARLES W.

CLARK

American Tour: April and May, 1911

12 Rue Leonard De Vinci, Paris, France

MEZZO SOPRANO

ROYAL OPERA

Madrid, Spain, Season 1910-11

VIOLIN VIRTUOSO

Management of QUINLAN INTERNATIONAL MUSICAL AGENCY

1 West 34th Street New York

1910-11 — NOW BOOKING
Second Season in America

PAULO

GRUPPE

DUTCH 'CELLIST

For arrangements address Concert Direction

J. E. FRANCKE, 24 W. 31st St., NEW YORK

VICTOR HARRIS

TEACHER OF SINGING

In all its branches

THE BEAUFORT

140 West 57th Street

Telephone 3053 Columbus

BEATRICE WHEELER

KARL KLEIN

MAX REGER AND HIS MUSIC IN BERLIN

Composer Conducts His A Major Concerto with Pálma von Paszthory as Violin Soloist—Does Not Shine as a Mozart Interpreter—Some Remarkable Quartet Playing—Nikisch Introduces Two Novelties—Recital of Leon Rains

BERLIN, Nov. 10.—Pálma von Paszthory, who gave a concert in the Beethoven Saal on Thursday with the assistance of the Philharmonic Orchestra, under the direction of Dr. Max Reger, again showed herself a violinist of more than ordinary ability. She produces a large and beautiful tone and possesses a dextrous technic which enables her to master the most intricate runs with comparative ease. Very surprising, therefore, were several inexactitudes, which may, perhaps, be attributed to a possibly nervous state. For at times Fräulein von Paszthory evinced such a profound musical conception and, above all, such an infallible judgment that a discordant tone or an attack not so precise as it might have been gave one the sensation of an unpleasant jar. The Mozart concerto in D major, which she played, requires especially the greatest possible exactitude both in the attack as well as in the tone shading.

I take off my hat to her for her apparently complete mastery of Reger's A major concerto, which the composer conducted himself. I must confess that it passes my understanding how a person can memorize such a conglomeration. What object did Reger have in composing this work? Or had he an object? It is difficult, with all due conscientiousness, to follow this work, with its motive that is lost never to be found again and its melodies that conflict with each other. Throughout its performance one has only the one idea: "When will it end?"

As Mozart conductor Reger does not suffice. His accompaniment was entirely too cumbersome and lacked the graceful delivery which this Rococo master requires, especially in the above composition. This magnificent concerto wants no flourishes, no individual interpretation. The absolute simplicity and an exact rendition of the work as it is written will produce the greatest effect.

Quartets are springing up in this year's Berlin season like mushrooms after a rain. But the majority of them are very acceptable. Thus the Sevcik Quartet from Prague, the members of which are all, according to their names and their inborn musical temperament, Bohemians, proved to be a very welcome feature in our chamber music sphere. We heard them play Dvůřák's E flat major quartet, the piano quintet in F minor of Brahms, and Beethoven's E flat major quartet with a dash and fervor which again reminded us that music is not principally a science—as some pedantic scientists wish to have it—but, above all things, an art. Assisted by Professor Oskar Dachs from Vienna (piano), the quartet rendered the Brahms quintet with fascinating tone shading and volume. The tempo of the Scherzo was rather faster than we have been accustomed to hearing it. The Dvůřák quartet, on the other hand, was played with almost classical precision.

On the same evening Elena Gerhard gave her concert, with the assistance of Arthur Nikisch, in the Beethoven Saal. Her program comprised a number of songs of

Schumann. Just how much of the evident popularity of the concert falls to her share it is hard to say. Most of us are familiar with the popularity of Nikisch, who accompanied the singer at the piano masterfully.

The concert given by Erwin Schulhof (piano) and Lola Rally (voice), in the Klindworth-Scharwenka Saal, was fairly well attended. I arrived too late to hear



Mildred Lomax, of Omaha, Neb., Who Is Preparing for the German Operatic Stage Under the Guidance of the Berlin Teacher, Franz Proschowsky

the performance of the young pianist, but am informed that he has a promising talent.

Lola Rally's Versatile Art

Lola Rally represents a type all her own. With a superb stage presence she combines a voice of great natural beauty. She possesses a surpassingly fine head voice, and as long as she adheres to French chansons she is sure to interest every audience. Her genre lies in another direction than that of most singers. The lighter and trifling airs she does justice to in a way that must win her a successful career as long as she specializes on songs of this character. That she is versatile no one can gainsay, for she interprets French, Italian, German and English songs. If Miss Rally might give herself a little more freedom in her renditions, we are sure the result would be remarkable. Whenever she gave full rein to her impulsiveness, she produced a sympathetic and voluminous voice that was surprising. Her program included several interesting songs which we had not heard before, among others, Debussy's "Mandoline" and the "Tarantella" of Liszt, both of which the singer interpreted with vivid musical and artistic understanding.

The third Philharmonic concert, under Arthur Nikisch, brought two novelties—a so-called "Volksmärchen," entitled "Kikimora," written for a small orchestra by Anatol Liadow, the Russian composer, and

the second symphony in C minor for large orchestra, Op. 85, by the German-American composer, Hugo Kaun. The former work is characterized by delightful piquancy and equipped with a subtle instrumentation. It is full of any number of sparkling musical thoughts. The Scherzo is introduced by a somewhat weird theme in E minor. The Allegro, on the other hand, is not readily grasped, for it contains evidently nothing for the mind to concentrate itself upon. There are graceful sporadic thoughts which appear and disappear.

The heavier number, Hugo Kaun's symphony, suffered from an evident paradox. A symphony, the most effective and successful parts of which are those of a tenderly graceful, almost dreamy character, seems to have missed its object. Particular mention should be made, however, of the orchestration, which displays a rare tonal taste and is full of color, almost iridescent. Nikisch lent his extraordinary ability as conductor to the task of doing the greatest possible justice to the work.

The soloist of the concert was Ferruccio Busoni, who played Beethoven's concerto in C minor and the Spanish Rhapsody of Liszt arranged by himself. He played as only Busoni can play. What need to say more!

Some Wonderful Quartet Playing

We are much averse to making use of superlatives, but there are moments in the life of every one devoting himself to music when anything less than a superlative would prove insufficient. And such a moment came on Tuesday, when those who went to the Bechstein Saal were given the rare musical treat of hearing the Rosé Quartet play a program composed of Mendelssohn, Brahms and Schumann selections in such a manner that anything resembling a criticism would seem commonplace. We must frankly admit that never have we heard the Klavier-Trio in B major played with such perfect precision, such tone beauty and exquisite shading as on Tuesday evening. Schumann's String Quartet in A minor produced such an effect that the audience,



Lola Rally, a Singer Who Has Just Achieved a Fine Success in Berlin

and Richard Strauss. It would be difficult to say in just which songs Mr. Rains excelled. We often hear singers with magnificent voices and basses with a voluminous depth of tone are not extraordinarily rare. But seldom do we hear a basso profundo like Léon Rains, who has such absolute control of his voice that he is able to produce a pianissimo of such delicacy and sweetness. In all his renditions Rains proved the deep and thoughtful artist who places himself, if necessary, in the background in order to do justice to a composition. Assuredly a rare quality in opera singers!

New Publications

The composer, Sergei von Borkiewicz, many of whose works enjoy a certain amount of popularity in the United States also, has just completed a number of new compositions which have been published by D. Rahter, of Leipzig. The new publications—Six Preludes and Pensées Lyriques—are conspicuous in that they are piano pieces of great effectiveness without presenting any great technical difficulties. The musical structure of these works is readily grasped by all piano students. The logical progressions are adhered to and the effects never attained in a cheap manner. The "Pensées Lyriques" can be readily played even by non-professional pianists. They are full of deep sentiment and are pery melodious, all breathing an air of Slavic melancholy.

Two other new works by the same composer, which have been published by Rózsavölgyi & Cie, in Budapest, a mazurka and a polonaise, are also imbued with the Slavic character, only that here, in the mazurka, an impulsive temperament is displayed. The polonaise also evinces a passionate fire which is at the same time well governed. This composition is an excellent study for chord technic. The movements contain an abundance of lyrical sentiment and melody without ever losing the characteristics of a polonaise. The theme in the second movement leads up to a most effective climax. Taken all in all, they are compositions worth the while for any music student to become acquainted with. O. P. JACOB.



Sergei von Borkiewicz, Composer

large enough to warrant the term "full house," was seized with an enthusiasm rarely to be witnessed at a Berlin concert and almost never at a chamber music concert. And to think that this wonderful chamber music organization comes to us—when Berlin is generally considered to be the musical center of the world—from Vienna!

Léon Rains, the American basso, and Royal Saxonian Kammeränger of the Dresden Royal Opera, gave his first Berlin concert on Wednesday evening. It is always difficult for a basso to choose a program sufficiently varied to prove interesting. There was certainly no shortcoming discernible in Mr. Rains's concert in this particular. This highly artistic singer, with the warm and pulsating bass voice, sang songs by Schubert, Brahms, Arthur Foote, William Arms Fisher (both the latter in English), Hans Sommer, Roland Bocquet, A. Bungert, Karl Penbaur, Claude Debussy

TENOR
CHRISTIAN

HANSEN

Star—New Opera Company

Direction, J. CARL BREIL

Private Representative

PAUL DOUCET

Formerly Boston Grand Opera Company

2647 Broadway, New York

FREDERICK

532 W. 11th St., New York
Telephone - 4930 Morningside

MARTIN

BASSO

Management: Haensel & Jones
1 East 42d St., New York

LOUISE ORMSBY

SOPRANO
SOLOIST

Boston Festival Orchestra
and Worcester Festival
For dates and terms address
HAENSEL & JONES
1 East 42d St., New York

CHAS. KITCHELL

TENOR

176 West 81st St. Exclusive Management
HAENSEL & JONES
1 East 42d Street, New York

PAUL KÉFER

1st Cellist N. Y. Symphony Orchestra
CONCERTS AND PUPILS
147 W. 66th St. Tel. Columbus 2341

AMY HARE

Sigismond

STOJOWSKI

THE POLISH PIANIST
AND COMPOSER

Management: HAENSEL and JONES, 1 East 42 St., N. Y. Mason & Hamlin Piano used

Miss Anna

MILLER WOOD

Mezzo-Contralto, Soloist and Teacher
Soloist: Boston Symphony Orchestra
Theodore Thomas Orchestra
Kneisel Quartet, etc.
Studio: Pierce Bldg., Coplay Square, BOSTON

CONCERT PIANIST AND TEACHER

TEACHER AT THE KLINDWORTH-SCHARWENKA CONSERVATORY

Berlin Studio: Schlüter Str. 51

Telephone
Charlottenburg 9442

Management: CONCERT-DIRECTION HERM WOLFF, BERLIN

MORE STUDENTS FLOCK TO CHICAGO

Conservatories Report Larger Enrolment than Ever Before—News of Schools, Teachers and Pupils

CHICAGO, Nov. 28.—The new Fall terms of the music schools show a considerably larger enlistment of pupils than marked the opening of a backward season. The fact that Chicago never before enjoyed such a flood of musical entertainment has seemingly spurred the schools to greater effort and pupils' concerts and faculty recitals keep the smaller halls well filled and the ozone of musical atmosphere in a high state of efficiency. The popular-price night of opera and the popular Campanini concerts on Sunday afternoon at its Auditorium have advantages for students. The artist series of concerts and recitals given under the direction of F. Wight Neumann, continue their fine service, and the new season of the Kneisel Quartet, under his auspices, has started better than ever before.

George Ashley Brewster, tenor, assisted

by Margaret D. Clarke, pianist, Arthur N. Granquist, accompanist, gave a delightful recital Tuesday evening, in Auditorium recital hall, under the auspices of the Columbia School of Music. Mr. Brewster, after a rather strenuous Summer, has rested well and completely recovered his beautiful voice.

Myrtle R. Lee, coloratura mezzo-soprano, was the soloist of the Chicago Turngemeinde concert Sunday afternoon, under the direction of Martin Ballman.

Harold Henry has been obliged to postpone his Western piano concert tour until next February on account of the demand for his time in teaching at the Cosmopolitan School.

Carl Craven gave recitals last week in Reed and in Big Rapids, Mich.

George L. Tenney, tenor, was the soloist last Tuesday afternoon at the Æolian concert in Music Hall. His success with MacDermid's "Fulfillment" was so marked it was repeated.

Alice Genevieve Smith, harpist, returned last week after giving several recitals in Kentucky and Indiana.

The pupils of the Mendelssohn Conservatory gave a recital last Friday evening in Kimball Hall.

The inaugural of the artists' series of concerts, given by the Cosmopolitan School of Music, was held in Music Hall last Monday evening.

Maud Powell and Francis Macmillen, the distinguished American violinist, were both interested visitors last week at the store of the Gambel Hinged Music Co. on Van Buren street. The cleverness of this proposition appeals very much to the musicians who desire to preserve their music.

Louise Hattstaedt, soprano, Charles Laberg, violinist, and Edith Keim, pianist, gave a concert last Monday at Nike Club.

The Ravenswood Men's Club under the direction of J. S. Fearis, gave a concert last week in Indiana Harbor, Ind., making the trip on a special car.

Ernesto Consolo, the Italian pianist, well and favorably known in this city, has located in New York for teaching, but expects to do concert work with the Kneisel Quartet this season. Mr. Consolo possesses the dual happy faculty of being both the artist and the educator.

Chicago's Large Number of Music Students

F. Ziegfeld, president of the Chicago Musical College, is authority for the statement that more bona fide students are enrolled in local musical colleges than in any other city in the world. Not even the musical centers of Europe can touch the aggregate of students paying tuition in Chicago colleges of musical learning.

Walter Keller, the organist and educator, is conducting the Sherwood School, in the Fine Arts Building, during the enforced absence of Mr. Sherwood. He reports that the school has enrolled many advanced pupils this season; that the outlook is better than ever before, and he has planned an interesting series of public performances to be continued throughout the school year. An advanced pupils' recital was given last Tuesday at the Assembly Room in the Fine Arts Building and the pupils of Georgia Kober and May Sellstrom will appear in similar service the first fortnight of this month.

Gordon Campbell, a pupil of Marx

Oberndorfer, has made such a success on tour with W. L. Hubbard, lecturer, and Alfred Bergen, vocalist, that he has been re-engaged for the California tour.

Bergey Pupils in Noteworthy Recital

The complimentary recital given by the pupils of the Bergey School of Music, at Wurlitzer Recital Hall, advanced sixteen promising pupils in an interesting and varied program, the style of work reflecting credit upon the preceptors. Notably good work was done by Elizabeth Heinrich, a contralto, who sang Schubert's "Death and the Maiden" with great success.

A Versatile Young Chicagoan

Sarah Suttel, of Chicago, a pupil of Glen Dillard Gunn, who appeared as a soloist with the Chicago Grand Opera Orchestra in the fourth Campanini concert yesterday afternoon, is but sixteen years old. A year ago Miss Suttel made her debut as a pianist in a recital in Music Hall. A few months later Mme. Schumann-Heink heard her and engaged her for a series of Chautauqua appearances. Mr. Campanini heard Miss Suttel at a private concert recently and at once engaged her for his Sunday concert. At the time Mr. Campanini expressed pleasure at being able to advance the cause of American talent that has known only American training.

C. E. N.

ZOFIA **NAIMSKA** MARYA
Pianist Violinist

SONATA RECITALS AND SOLOISTS

CONCERT DIRECTION:

M. H. HANSON NEW YORK

CÉCILE **BEHRENS**
M. PIANIST

Recital and Ensemble

Direction:


M. H. HANSON, 437 FIFTH AVE., NEW YORK

ELIZABETH SHERMAN

CLARK

CONTRALTO

Management: M. H. HANSON, 437 Fifth Ave., New York



MME. DE PASQUALI

THIRD SEASON, LEADING COLORATURA SOPRANO

Metropolitan Opera House

WILL ALSO BE AVAILABLE FOR

CONCERTS and FESTIVALS

SEASON 1910-1911

For arrangements address Concert Direction
M. H. HANSON, 437 5th Ave., N. Y.




JOHN DUNN

England's Leading Violinist

In America for the First Time
JANUARY-APRIL 1911

Concert Direction, M. H. HANSON
437 Fifth Avenue, New York



BORIS HAMBOURG

the Violoncellist

In America the whole season
1910-11

Concert Direction, M. H. HANSON
437 Fifth Avenue, New York

MME. Gracia Ricardo

Oratorio, Concert, Recital **SOPRANO** Late of Berlin, Paris, London

Concert Direction: M. H. HANSON, 437 Fifth Avenue, New York



DALTON-BAKER

ENGLISH BARITONE

Specialty: ORATORIO and RECITALS

IN AMERICA SEASON 1910-11

Address Concert Direction M. H. HANSON, 437 FIFTH AVE., NEW YORK



Reinhold **VON WARLICH**

BASSO

assisted by the accompanist

UDA WALDROP (of California)

Mr. von Warlich's programs comprise the German Lieder, English and German Ballads, old English and new American songs.

Tour of America 1910-11

Concert Direction, M. H. HANSON

FIRST AMERICAN TOUR OF THE CELEBRATED FRENCH PIANIST

BORCHARD

—KNABE PIANO—

ADOLPHE

1910-1911

CONCERT DIRECTION
M. H. HANSON
437 FIFTH AVENUE
NEW YORK

IN AMERICA

FERRUCCIO BUSONI

CHICKERING PIANO

SEASON 1910-11

CONCERT DIRECTION
M. H. HANSON
437 FIFTH AVENUE
NEW YORK

SYMPHONY CONCERT FOR YOUNG PEOPLE

First of Walter Damrosch's Series Given
in Carnegie Hall—Dalton-Baker
the Soloist

The first of this season's Young People's Symphony Concerts was given on Saturday afternoon, November 26, at Carnegie Hall. As usual, the hall was well filled with young folks, eager to learn the beauties of symphonic music. The program for the afternoon was classic German, and contained:

Overture to "The Magic Flute" of Mozart, the Bird Catcher's Song from the same opera, Handel's "Largo," "Honor and Arms" from "Samson" and Beethoven's First Symphony.

Walter Damrosch prefaced each number with explanatory remarks, some humorous, some instructive, and played the themes of the several works on the piano.

Dalton-Baker sang the Mozart song and the Handel aria with much success. His voice was pleasing, and he received considerable applause after his performance. The orchestra played well, except for a few slips in the trumpets toward the close of the first movement of the symphony, and a little unsteadiness in the oboe. Mr. Mannes played the solo in the largo accompanied by the harp. The Beethoven symphony was played with due regard to tradition and was received with great enthusiasm by the young people.

Walt Whitman Set to Music

Walt Whitman has been set to music by an English composer, Vaughan Williams, in a work which he calls "A Sea Symphony," concerning which the London *Times's* critic wrote from Leeds: "It will not be surprising if the festival of 1910 is remembered in the future as 'The festival of the "Sea Symphony,"' just as that of 1904 is remembered as 'the "Everyman" festival,' or that of 1886 as 'the "Golden Legend" year.' The work is based on Whitman poems, mostly from the 'Sea Drift,' but a good deal rearranged for musical purposes. The name is to a great extent justified by the fact that there are four main divisions, labeled, respectively, 'A Song for All Seas, All Ships,' 'On the Beach at Night Alone,' 'The Waves' (scherzo), and 'The Explorers,' but it is expressly notified that the movements may be performed separately." "It will readily be guessed," says the *Times*, "that a composer of such modern tastes has followed no conventional lines in his music, and that it claims rank with that which is newest in the accepted sense. Justice of musical accentuation is preferred to sensuous beauty of melodic idea; harmonic progressions are present which would have shocked even those pundits who accepted Wagner in his most advanced moments; and the treatment of the orchestra is far more sympathetic than that of the voices."

New Waldorf Organ Dedicated

A large number of musicians gathered in the grand ballroom of the Waldorf-Astoria, New York, on November 25, to listen to the new organ just installed there, as played by Organist Didier, of St. Francis Xavier Church. The instrument has all the qualifications of a big church organ and is so constructed that the keyboard may be placed in any part of the big room and be connected by a rubber tube with the organ pipes. The keyboard at which Mr. Didier

MME. DE PASQUALI IN HISTORICAL POSE



Bernice de Pasquali, the operatic and concert soprano, on her recent visit to Memphis, Tenn., standing on the point where De Soto stood when he caught his first glimpse of the great Mississippi River.

presided was placed in the center of the ballroom where every one could see him manipulate the several banks of keys and the manuals of stops and pedals. To some of those present who had supposed an organ has strings and a sounding board like a piano it was an especially interesting sight to see an organist playing more than a hundred feet from the instrument.

Jennie Norelli in Minneapolis

MINNEAPOLIS, Nov. 21.—Jennie Norelli, the coloratura singer, was the principal artist in the concert given by the Concordia Society for charity work, in the First Baptist Church, Tuesday evening. Mme. Norelli is a great favorite in this city and the large audience which greeted her gave her a most enthusiastic reception. Her voice was as beautiful as last year and she sang a program which showed that her abilities are not confined alone to coloratura singing.

While the Mad Scene from "Hamlet," by Thomas, and the Bell Song from "Lakmé," by Delibes, displayed her agility and flexibility of voice, she sang two groups of songs by representative composers of all nations most beautifully. The other soloists on the program were William MacPhail, violinist, who has been spending the last year in Prague studying with Sevcik, and the harpist, Henry J. Williams. E. B.

Pope Patron of Music School

ROME, Nov. 26.—Under the auspices of the Pope a superior school of sacred music has been founded in Rome to encourage the study of the Gregorian chant and to train students to become directors of church choirs. The school will open in January.

Loeffler's "A Pavan Poem" is to be played in St. Petersburg this season.

manager sadly. "Just as that pianist was arousing his listeners to the wildest enthusiasm his wig fell off."—*The House-keeper*.

Wigg—"It must be very sad for an opera singer to realize that she has lost her voice."

Wagg—"Not half so sad as when she doesn't realize it."—*Philadelphia Record*.

Musician (after much pressing)—Well, all right, since you insist; what shall I play? Host—Anything you like; it's only to annoy our neighbors.—*Rire*.

"Is your suburb wholesome?" "No, old chap, it ain't. My wife lost her voice as soon as we moved out here, and"— "What's the price of the lot next to yours?"—*Cleveland Leader*.

Teacher of Music History—How many symphonies did Beethoven write?

Pupil—Three Teacher—Three? Which were they? Pupil—The "Eroica," the "C Minor" and the—"Ninth."—*The Etude*.

Much fun has been made over Donizetti's great rapidity in composing. One story goes that a friend said to Donizetti: "Do you believe that Rossini could have written the 'Barber of Seville' in thirteen days?" "Why not?" answered Donizetti. "He has always made it a practice to take plenty of time to his work."—*The Etude*.

WELSH CHORUS SINGS UNDER THOMAS'S BATON

Daniel Beddoe and Mrs. Rabold Win
Applause as Soloists at New
York Concert

The New York Welsh-American Male Glee Club gave its second concert in the concert hall of the new Masonic Temple on the evening of Thanksgiving Day. An enthusiastic audience attended the concert, and showed much interest and enjoyment in the work done by the Club under the baton of Thomas H. Thomas. Mr. Thomas has drilled his men well for the works presented, the attacks being sure and solid and the releases firm. Much attention was paid to dynamics, beautiful effects being obtained in the *pianissimo* passages. The best work of the club was done in Elgar's "It's Oh, to Be a Wild Wind," and Protheroe's "Barcarole." Edwin L. Walker played the accompaniments with much taste.

The soloists of the evening were Daniel Beddoe, tenor, and Mrs. Margaret Rabold, soprano. Mr. Beddoe's singing was, as usual, all that could be desired. For his first number he gave the beautiful solo from Coleridge-Taylor's "Hiawatha" with a full conception of its lyric and dramatic contents, and added, in response to the applause that followed, Spross's "I Love and the World Is Mine." His group of songs was delightful, containing a setting of "It Was a Lover and His Lass," Macmurray's "Macushla" and Protheroe's "The Year's at the Spring." The audience refused to allow Mr. Beddoe to end after his singing of these songs, and he surprised them with his excellent rendition of the Arioso from "I Pagliacci," which he sang in true concert style, with a sweep of passion, with insight into the despondency and hopelessness of the song.

Mrs. Rabold was heard in the well-known aria "Ah fors è lui" from "La Traviata," which she sang in fine coloratura style. In Kremseis's "Hymn of Faith," in which she sang the solo part with the chorus, her voice was remarkably full and beautiful. She sang with considerable artistry, and in Arthur Whiting's "Birthday" she rose to the ecstatic heights which the song demands. After much applause she sang a delightful little encore song, captivating her listeners with its charm.

A notable feature of the evening was the splendid work of Frank X. Mühlbauer, who played the accompaniments for both artists.

Mr. Thomas proved himself, in his conducting and in his preparing of the program, a serious and capable musician, and with him at the helm the Welsh-American Glee Club will no doubt be heard from in the future.

Marie Kousnietzoff, the Russian soprano, who is now singing in St. Petersburg, does not share Mary Garden's fear of aerial navigation. She has received some free advertising lately through her flights in an aeroplane.



In the midst of a matinee recital given by a successful piano virtuoso with a great shock of hair, the house manager rushed upon the stage in great perturbation. "What's the matter?" he demanded of the stage manager. "All the women are besieging the box office, and demanding their money back?"

"Luck is against us," explained the stage



Signor Alessandro Bonci

TO WHOM IT MAY CONCERN

I have been watching for four seasons with great interest the work of Madame DELIA VALERI's pupils and can positively affirm that Madame VALERI is one of the few teachers who have a clear, correct idea of the right placement of the voice according to the Italian method. Her teaching of tone production and breath control is faultless.

Alessandro Bonci



Signora Delia M. Valeri

MME. DELIA M. VALERI, 345 West 58th Street, New York

T. BERGEY TENOR **MRS. BERGEY** PIANIST
TEACHER OF SINGING
815-816 STEINWAY HALL, CHICAGO

JOHN BLAND TENOR
Soloist and Choirmaster, Calvary Church
Studio, 104 E. 22nd St., New York
Tel. 380 Gramercy

MERRITT-COCHRAN SOPRANO
Soloist Pittsburg Festival
Orchestra. Spring tour, 1910
Management, MARC LAGEN, 434 FIFTH AVENUE, NEW YORK

HENRI VARILLAT Baritone and Diseur
Recitals in French Song
Coaching in French
16 Central Park West, New York, N. Y.

SOUSA and His **BAND**

World Tour Begins in November
Management:
QUINLAN INTERNATIONAL AGENCY
No. 1 West 34th Street
NEW YORK MELBOURNE

Piano Buyers

Should not fail to assure themselves that the action in their piano is constructed on correct scientific principles, of the very best materials, and by skilled workmen. This is the most essential part of the piano, and no purchaser of a piano can afford to neglect to ascertain what action is used in the piano to be purchased. If the action bears the name "STRAUCH BROS." all these questions are satisfactorily answered. The name is an absolute guarantee of the quality of the action.

Our book free on request.

Strauch Bros.

22-30 Tenth Avenue, New York

SAMPAIX THE BELGIAN PIANIST
Address: CHAS. E. NIXON
246 MICHIGAN AVE.
CHICAGO, ILL.

EVA MYLOTT GREAT AUSTRALIAN CONTRALTO
Management: R. E. JOHNSTON
St. James Building, Broadway and 26th Street, New York

OLIVE MEAD QUARTET OPENS ITS SEASON

Young Women Show Distinct Advance in Ensemble Playing at First Concert

The Olive Mead Quartet made its rentrée for the season at Mendelssohn Hall on Wednesday evening of last week. The four young women who compose it have now reached a point of perfection in their art which makes them worthy rivals to the leading chamber music organizations of the day. For their opening concert they offered a program consisting of Haydn's G Major Quartet, Beethoven's in E Flat, op. 74, and two movements of the one by César Franck in D Major.

The rendering of these works showed that the quartet has if anything, acquired further polish, balance and unanimity during the Summer. Its playing has none of the dry, academic quality that is the bane of so many chamber music organizations, but is brimful of rhythmic life and varied emotional color. The tone which the players produce is of the true, velvety kind, replete with careful gradations of light and shade, their intonation is remarkably accurate, and they have solved the most troublesome problems concerned in ensemble work in a manner that compels admiration.

The interpretation of the Haydn quartet was all that could have been desired both as regards the frolicsome, fast movements and in expression of the gentle melancholy of the adagio sostenuto. Miss Mead and her associates are heartily to be thanked for "dismembering" the Franck quartet in a way to allow the audience to enjoy the exquisite beauties of the larghetto and scherzo without having to endure the boredom of the first division and particularly of the never ending finale. If players had the courage to do this sort of thing oftener they would not have so much occasion to complain of the popular neglect of chamber music. Only a confirmed pedant can object to this violation of formal "logic."

After their admirable performance of the gossamer-like scherzo the artists were given four recalls. They also showed themselves able to fathom the depths of the Beethoven work, though it is a pity that

they did not see fit to leave out the tiresome variations which constitute the last section.

Leila Hölderhoff's Munich Début Brings Well Merited Success

MUNICH, Nov. 9.—Leila S. Hölderhoff's song-recital last night at the Bayerischer Hof was attended by a large and warmly appreciative audience including Consul-General Peters; Mrs. Peters and many members of the American colony. Miss Hölderhoff is to be congratulated on the well-merited success of this first appearance in Munich. Gifted with a lyrical voice of great sweetness and purity she gave a charming interpretation of a varied and well-grouped selection of songs by Robert Franz, Brahms, Hugo Wolf, and Strauss. Quite admirably done was the short song "Friedhof," by Franz. The slow sad rhythm of the four fine lines naturally lends itself to "notes of linked sweetness long drawn out" and the American singer's rendering of both poetry and music was almost perfect. Her voice floated out without apparent effort, low and slow yet round and mellow, lingered lovingly, caressingly on the most expressive words and then gently faded away displaying from beginning to end a rare and delicate sense of tone-shading. Delightfully dainty also was her interpretation of Hugo Wolf's whimsical and fanciful fairy-songs—especially the well-known "Elfenlied" in which the sly and playful humor of the accompaniment was skilfully rendered by Wolfgang Rouff.

Mistaken Estimates of Composers

[Louis C. Elson in the Etude.]

We find Mattheson believing that Handel was greatly overrated and was actually but a mediocre composer. Handel looked down most patronizingly upon Gluck. "He knows no more of counterpoint than my cook," cried he. But Handel's cook happened to be something of a musician, and counterpoint was, from that epoch, no longer to be the chief and only gauge of musical competency. Handel's "Messiah" and Gluck's "Orpheus" were masterpieces in different schools, and posterity accepted both. Spohr looked down upon Beethoven, and thought his music very affected, but Spohr has faded and Beethoven has not. The exaggerated estimate of Spohr was fairly voiced by his wife in his epitaph: "He has gone to the only place where his works can be excelled," which epitaph pleased another widow so much that she copied it for the tomb of her husband, who, unfortunately, was a pyrotechnist, a maker of fireworks!

LONDON HEARS SOME NOTABLE CONCERTS

Recitals by Ida Reman and Elena Gerhardt Attract Marked Attention

LONDON, Nov. 19.—Fritz Kreisler is a great favorite at the Chappell Ballad Concerts. Thus far he has appeared at every concert of this season's series and his success last Saturday in selections from Bach and Wieniawski was not one whit less than on former occasions. Morgan Kingston sang the soliloquy from "Pagliacci" in fine style. This new tenor is much in demand.

Harold Bauer gave a recital at the Crystal Palace last Saturday. His playing of the Schumann "Fantasie" was a feature. The famous pianist gives his London recital at Bechstein Hall this afternoon. Elena Gerhardt appeared at the Albert Hall Concerts Sunday and had her usual ovation. She is tremendously admired in London by critics and public.

Ida Reman captured artistic London by her beautiful interpretation of song last season, and her recital Tuesday evening, which drew a large and distinguished audience to Bechstein Hall, again convinced the most captious critics of her high rank among singers. Her program was the following:

"O Cessate di Piagarmi" and "Le Violette," Scarlatti; "Das Veilchen" and "Die Verschweigung," Mozart; "Ma fille veut un bouquet," XVIII. Siècle; "Aus den östlichen Rosen," Sandmann; "Die Kartenlegerin," "Marienwürmchen," "Waldeggespräch," and "Frühlingsnacht," Schumann; "Wie Melodien zieht es," "Am Kirchhof," "Ständchen" und "Volkslied," Brahms; "Anakreon's Grab," "Citronenfalter im April" and "Ich hab' in Penna," Wolf; "Extase" and "Chanson triste," Duparc; "Le Cœur de ma mie" (by request), Dalcroze; "Käferlied," Berger.

In this well drawn scheme Mme. Reman had full range for her powers. Her diction is equally fine in Italian, French and German and her method is sound. If the voice is not big, still one feels no deficiency, so perfectly is it handled.

But interpretation is Mme. Reman's great point. Here she stands very high indeed, for not only does she feel the mood of a song but she makes her audience feel it with her. Few artists get into such close touch with their hearers. Particularly noteworthy were the Scarlatti items, given with their old-world charm. Not less interesting was Schumann's "Frühlingsnacht." The ecstatic note was caught beautifully in this glorious song. Brahms's "Ständchen" and "Volkslied" had a lovely naïve feeling, while Wolf's "Ich hab' in Penna" had to be repeated. Personally the finest reading of the evening seemed to me to be that of Duparc's "Extase." Mme. Reman gave at the end "La Mandoline," by Debussy.

It is to be hoped America may in due time hear this talented singer, for Mme. Reman is an American by birth, although she has made Paris and Berlin her home for some years now.

The Queen's Hall Choral Society opened its season the same evening with an interesting concert which comprised more of the "Parsifal" music than has been heard

here for a quarter of a century. The whole of the last scene of the first act was given, the scene of the flower maidens in the second act and the Good Friday music and closing scene from the third act. Morgan Kingston sang exceedingly well the part of Parsifal, while Thorpe Bates gave Amfortas and Marcus Thomson Titirel. There were some defects in the performance as to tempi, but Wagner's operas are apt to be taken in strange tempi unless the conductors concerned have served such a schooling as the German opera houses.

Vianna Da Motta is a serious pianist who deserves praise for the thought he displays in his readings. His tone is beautiful and his technic is of a high order. Moreover, his pedalling is a thing of joy in this day of nearly universal ignorance on that important point. In Bach's "Toccata in C Major," which opened his program on Thursday, he did some exquisite shading in bringing out the different inner voices, while through the clever use of the pedal he produced some interesting orchestral effects. His Beethoven lacks in bigness of outline, too much attention being given to detail, but in spite of this Mr. da Motta is a pianist to be considered and his position if not at the top is certainly much above that of the second class.

Bechstein Hall was sold out for Elena Gerhardt's *Liederabend* Thursday evening. The program follows:

"Meine Rose," "Provençalisches Lied," "Mondnacht," "Ich grolle nicht," "Die Soldatenbrant" and "Frühlingsnacht," Schumann; Six Zigeunerlieder—(a) "Ha, Zigeuner," (b) "Hochgetürmte Rimaflut," (c) "Lieber Gott, du weisst," (d) "Brauner Bursche," (e) "Kommt dir manchmal in den Sinn" and (f) "Röslein dreie," Brahms; "Wenn schlanke Lilien wandelten" and "Lied der Gaware," Weingartner; "Drei Zigeuner" and "Ueber allen Gipfeln ist Ruh," Liszt; "Nimmer-satte Liebe," "Gesang Weyla's" and "Liebes-glück," Hugo Wolf.

The only alteration in the scheme was that Schumann's "Kastenlegerin" was sung by special request after the fourth item of the first group. Undoubtedly Miss Gerhardt as a *lieder* singer stands on the heights. Perhaps of the Schumann group the "Kartenlegerin" was most perfect in its reading. The Brahms's "Zigeunerlieder," which the famous Macco first introduced to London, were given with wonderful verve. The first song, with its gorgeous opening phrase, was sung with tremendous temperament and the broad reading necessary. "Kommt dir manchmal in den Sinn" as a contrasted mood left nothing to be desired, so sympathetically was it given. In Liszt's "Ueber alle Gipfeln ist Ruhe" Miss Gerhardt produced the most exquisite piano throughout and gave perfectly the requisite feeling of quiet and peace. "Weyla's Gesang" had to be repeated, while "Der Freund" was sung as one of Wolf's best songs seldom has been. Paula Hegner deserves much praise for her accompanying.

Maggie Teyte gave one of her charming recitals yesterday, when in a program of modern French songs she showed her fine appreciation of this much-maligned school. This artist's art is so refined and distinguished in its nature and at the same time so individual that her recitals always attract large audiences.

EMERSON WHITHORNE.

"Hans the Flute Player" has resumed its run at the Apollo in Paris. Jean Périer, who has returned to the Opéra Comique, has been replaced by Féraud Saint-Pol, while *Lisbeth* is sung by Mariette Sully, who created the rôle at Monte Carlo.

LILLIAN SNELLING CONTRALTO
With the Metropolitan Opera Company
The Chelsea, 222 W. 23d St.
Phone, 2700 Chelsea, New York, N. Y.

FREDERICK WHEELER BARITONE
Personal Address: 511 WEST 139th STREET, NEW YORK Tel. 1170 Audubon

FRANCES ALDA Prima Donna Soprano
Metropolitan Opera House
New York

Management: LOUDON CHARLTON, 868 Carnegie Hall, New York

ALEXANDER SASLAVSKY VIOLINIST
Saslavsky String Quartet
Alexander Saslavsky Viola
Rudolf Nisland Violin
Hans Weismann Viola
Paul Kefer Violoncello
CONCERT MASTER N. Y. SYMPHONY ORCHESTRA
Direction of MRS. PAUL SUTORIUS
1 WEST 34th STREET, NEW YORK

LET ME TEACH YOU All I ask is that you will investigate the work I have been doing for ten years. I have the easiest, simplest, most practical course of instruction in theory, sight reading and the general knowledge of music in the world. You OUGHT to look into it. I will send you my circular free. **TALI ESEN MORGAN** 1947 Broadway, New York.

GUROWITSCH RUSSIAN 'CELLIST
Management: QUINLAN INTERNATIONAL AGENCY
1 West 34th Street New York

NINA DIMITRIEFF SOPRANO
OPERA, CONCERT ORATORIO
Personal Address, 58 West 90th Street, New York
Management: J. E. FRANCKE, 24 West 31st Street, New York

KATHLEEN PARLOW The Celebrated Canadian Violinist
First American Tour, Commencing December, 1910

SOLE AGENTS: Concert Direction DANIEL MAYER, London.

AMERICAN MANAGER: MRS. ANTONIA SAWYER, New York

NEVADA REED
VanderVeer Miller
Mezzo-Soprano Tenor
Management: The Quinlan International Musical Agency, Successors to the Wolfsohn Bureau, 1 West 34th Street, New York

DANIEL BEDDOE DRAMATIC TENOR
CONCERTS, ORATORIO, ETC.
Address: The Quinlan International Musical Agency, Successors to the Wolfsohn Bureau, 1 West 34th Street, New York

ELLEN LEARNED CONTRALTO
Studio: 206 W. 106th Street, N. Y.
Phone: 3852 River.

THEODORE HABELMANN SCHOOL OF OPERA (Seventh Season)
Formerly Stage Director of the Metropolitan Opera House, New York.
809 WEST END AVENUE, Phone 7039 River. NEW YORK, N. Y.

ELIZABETH DODGE SOPRANO
Management, HAENSEL & JONES
No. 1 East 42d Street, New York



Leopold Stokowski, Conductor of the Cincinnati Orchestra, which Began Its Season Brilliantly Last Week

STOKOVSKI OPENS CINCINNATI SEASON

[Continued from page 1]

Weber's "Oberon" overture. In the former the band displayed a remarkable sureness of attack and built up the thrilling climaxes with rare skill. In the Weber Overture it showed what it could do in the way of lightness and deftness, and one seldom

hears the gossamer-like fairy music done with more ethereal delicacy.

It should not be thought that the execution of the orchestra was altogether flawless, for one noted occasionally uneven spots here and there. On the whole, however, the body of tone sounded richer and more solid than used to be the case, and there is also far more effective balance and rhythmic precision. Taken altogether the season's inaugural concert was a most successful one, and bespeaks much musical pleasure for Cincinnati in the immediate future. H. P.

MACMILLEN SCORES IN CHICAGO

Violinist's Performance of Goldmark Concerto with Thomas Orchestra Wins Him High Praise—A Thanksgiving Concert

CHICAGO, Nov. 28.—American artistry, which has been figuring famously in the vocalistic way in opera, had a new and pleasing variant last week in the appearance of Francis Macmillen, the violinist, who, after imbibing an education in this city, drifted to Europe to get the hall-mark of fame on his accomplishment. His annual returns have noted his advance in artistry and his appearance this week as the soloist with the Theodore Thomas Orchestra had new merit for its mate.

Although the Goldmark concerto for violin, in A Minor, is possibly the least inspired work of that master, it was at least his beginning and served the young American with opportunity that he made impressive and admirable. The solidity and soundness of his style, the manifest clearness of his work in realizing the content of the composer, and the freedom from tricks and sensational tourneys of technic, together with a tone of exquisite quality, made his ministry admirable. The intimate idealization, right rhythmical valuation, plenty of strength in dynamics admirably graduated, a never-failing flow of tone, all marked by skillful disregard for the simply showy effects in favor of artistic reserve that should reveal the impression of the music, made his work highly praiseworthy artistically and individually. The audience appreciated his performance and recalled him several times. He finally gave as an encore the prelude to Bach's E Minor Sonata.

The program opened with one of the earliest compositions of Claude Debussy, "Marche Ecossaise." This was followed by

another "first time" for Debussy's "Rondes de Printemps." The final feature of the afternoon was a superb reading of Brahms's first symphony in C minor.

Despite powerful and multiferous opposition the special Thanksgiving musicale given by the Thomas Orchestra Thanksgiving afternoon in Orchestra Hall attracted a very large audience. This fact in itself might serve to show that extra matinees of this splendid organization would be profitable, for the entire seatings for their regular weekly afternoon on Friday have been taken for the season, allowing suburbanites and others practically no opportunity to hear the orchestra unless they brave the inconvenience of the Saturday night concert. The afternoon opened with Mendelssohn's Overture Melusina op. 32, which was followed by Mozart's Suite, "Les Petits Riens," a beautiful ballet that was the product of this melodist youth. Its several episodic scenes, while detached, were linked by an interest in music that made their charm continual. Another classic of the colossus of music, Beethoven, from the String Quartet, op. 59, Minuet and Finale, given with chaste delicacy followed. The latter portion of the program presented familiar favorites in the Grieg "Peer Gynt" Suite, No. 1, op. 46, Director Stock's Symphonic Waltz, op. 8.

Macmillen Soloist with Philharmonic

Francis Macmillen, the American violinist, appeared as soloist with the New York Philharmonic Orchestra at Carnegie Hall last Tuesday evening, playing the Goldmark A Minor Concerto. A full review of the performance will be contained in next week's MUSICAL AMERICA.

MME. JOMELLI GIVES RECITAL IN BOSTON

Repeats New York Success in Jordan Hall—Her French Songs Especially Appreciated

BOSTON, Nov. 23.—Mme. Jeanne Jomelli, dramatic soprano, assisted by Marie Nichols, violinist, gave a concert in Jordan Hall yesterday afternoon. Mme. Jomelli sang the following songs:

"Exaltation," Beach; "Sayonara," Cadman; "Fleur Jetée," Faure; "Sans Amour," Chaminade; "L'Eventail," Massenet; "Der Hass," Schmeder; "Erhebung," Wolff; "Ora Triste," xii Ode da Anacreonte, Vanzo; "To You, Dear Heart," Class; air from "Quo Vadis," Nauger; "Le Bonheur est chose légère," Saint-Saëns.

Mme. Jomelli, who came to Boston fresh from her New York triumph, was in good voice and the large audience which attended evinced a lively appreciation of the singer's art. Mme. Jomelli, who is an artist of the first rank, sang with a fine intelligence that made her work as interesting to the musician as it did to the layman. Always musicianly in her interpretations, the singer charmed in an added sense by her pleasing personality and beautiful quality of voice.

The group of French songs was especially well suited to the singer's voice and art and were probably the most attractive of the numbers on the program. In phrasing, nuance, in diction and breath control the singer was here at her best. These characteristics were also shown in her English songs, though they were not of equal merit. Mr. Cadman's "Sayonara," written for Mme. Jomelli, was excellently suited to her voice and was eloquent in portions. Though a most characteristic composition, with many pleasing passages, it failed to convince. The Vanzo songs, real contributions to the literature of the voice, were excellently sung.

That Mme. Jomelli was successful in her recital was evident from the hearty approval of the audience, which insistently applauded her efforts.

Miss Nichols, a violinist of fine attainments, played with emotional breadth and a full, rich tone.

A NEW SOPRANO HEARD

Rose McCann Makes Her New York Début In a Song Recital

A soprano new to New York made a début of unusual interest last Friday evening when Rose McCann gave a song recital in the Mariner Studio before a discriminating audience with pronounced success. This singer is the possessor of a high lyric soprano voice of uncommon sweetness, clarity and limpidness of tone, and she uses it with the skill and authority of an artist of wide experience and sincere purpose. She is studying with Victor Harris.

Throughout an exacting program covering a broad range of song literature Mrs. McCann displayed noteworthy subtlety in penetrating to the essential spirit and reproducing the mood of each composition. The list embraced Lotti's "Pur di cesti, O bocca bella," Veracini's "Pastorale," Grieg's "A Swan" and "To a Violet," Schumann's "Nussbaum" and "Volksliedchen," an air from Paladilhe's "Suzanne," Campra's "Charmant Papillon," Debussy's "Mandolin," Purcell's "Nymphs and Shepherds" and two American songs, Victor Harris's "Lady Spring" and Chadwick's "Sweet Wind of Spring." Of particular charm was her singing of the Campra "Papillon," given with delightful grace and delicacy, of Grieg's "A Swan" and of Massenet's "Crepuscule." Victor Harris played the accompaniments in his usual musicianly manner. His "Lady Spring" and the Australian composer Clutsam's "Myrra" were among the songs that had to be repeated.

FIRST SULLI RECITAL

Members of Opera Class Do Fine Work in New York Studio

The first studio recital of the season was given on Tuesday evening, November 22, at the studios of Maestro Giorgio Sulli, in the Metropolitan Opera House Building. The program was presented by the opera class, and contained arias from the works of Bellini, Verdi, Donizetti, Bizet and Meyerbeer. A large gathering of friends and admirers of the artist-pupils was present, and showed much enthusiasm by their applause. The singing of the many difficult arias performed was very satisfactory in every way, bespeaking much praise for Maestro Sulli, who played the accompaniments for all the students in excellent fashion. Particularly noteworthy was the singing of Mme. Rose Stahel, soprano, who gave the shadow dance from "Dinorah," and of Mr. J. E. Sliker, bass, who sang a scena and aria from "Don Carlo" with much dramatic and artistic finish.

HUTCHESON ARTIST TO HIS FINGERTIPS

Prelude to "Die Meistersinger" a Feature of His Interesting Piano Recital

The Prelude to "Die Meistersinger," as piano music, seems a strange thing, but its possibilities in this respect were demonstrated in a remarkable manner by Ernest Hutcheson at his second piano recital at Mendelssohn Hall, New York, Monday afternoon, November 28.

The program, which contained other things almost equally unusual on pianists' programs, was as follows:

Chopin, Sonata in B Flat Minor, Nocturne in C Sharp Minor, Ballade in G Minor; Howard Brockway, "Evening Song," Wagner, Prelude to "Die Meistersinger" (literally transcribed by Ernest Hutcheson); Rameau, Tambourin; Beethoven, Minuet in E Flat; Schubert, Moment Musical; Liszt, Etude de Concert in F Minor; Strauss-Tausig, "Nichtfalter" Waltz.

Mr. Hutcheson is an artist to his fingertips. He has definite ideals of tone and technic, with apparently any amount of virtuosity at his command, which, however, he makes so completely subservient to his artistic ends that it passes almost unnoticed.

As a psychologist Mr. Hutcheson has individual powers. He does not always set up the particular mood in a certain work that one's personal taste would dictate, but a logical mood it is nevertheless, established and kept intact throughout.

Mr. Hutcheson rests his entire piano art upon a cushion of velvet. He eschews a realistic fortissimo. His louder passages always bear a perfectly artistic relation to his softer, but they never overleap a certain horizon of refinement with which he surrounds his playing.

Of the always welcome, if well played, Chopin Sonata, the Funeral March and the Finale were the most satisfactorily played. There was very much of beauty in the others, but these movements, as Mr. Hutcheson played them, seemed less a perfect whole than the two indicated. The first movement seemed to require a greater letting go at the climaxes, and the Scherzo suffered a little by a rather too delicate performance, and a varying tempo in the Trio which prevented it from establishing the mood of absolute world-forgetfulness of which it is capable.

Mr. Hutcheson's sympathetic touch in the Funeral March compelled admiration, and the extraordinary Finale had, at his hands, an interpretation no less extraordinary in its technical and its strangely emotional values. Reflection and beauty characterized the performance of the sonata throughout.

The shadowy vistas of the C Sharp Minor Nocturne were sensitively painted by Mr. Hutcheson, and the G Minor Prelude, into which he threw much character, woke to new life under his touch.

Mr. Hutcheson's performance of the Prelude of "Die Meistersinger" was a veritable revelation. Without once taxing himself or the piano physically—that is to say, so far as mere force is concerned—without any endeavor whatsoever to make the piano sound like an orchestra, but aiming wholly to reveal the possibilities of orchestral counterpoint upon the piano while, at the same time, interpreting the thought of the composer—Mr. Hutcheson unrolled the panorama of this great Prelude under his fingers in a way to make its musical and dramatic ideas stand forth, one after the other, with perfect convincingness, and with unstrained musical beauty.

With respect to interpretative values, guided by musical intelligence, this performance of the Meistersinger Overture in miniature was equally convincing as an orchestral performance, and more artistic than many orchestral performances which are heard. People in the audience turned to each other in astonishment as the familiar and complicated phases of the Prelude appeared in turn upon seeing how the pianist-arranger had met and solved the difficulties. Even the place where the three themes enter together was as lucid as when heard with the orchestra, and equally enjoyable for a piano recital as a hearing of the full score for an orchestral concert.



Ernest Hutcheson

EDITOR AND TENOR HAVE IT OUT

George Hamlin, the American Tenor, Discusses the Condition of the Concert Stage and the Attitude of the Press to It, with the Editor of "Musical America"

HERE filed into Café Delmonico last Saturday afternoon four men. They were: George Hamlin, American tenor; Arthur Farwell, American composer and critic; Paul M. Kempf, managing editor of *MUSICAL AMERICA*, and John C. Freund, editor of that paper.

It had been agreed to thresh out certain complaints which Hamlin had made with regard to the attitude of the press, not so much to him personally as to all American concert singers, and it was also understood that, over a friendly meal, no quarter should be given.

The American tenor and the composer drank beer; the two editors drank white rock; all four ate steaks, and afterwards ate pie, except the editor-in-chief, who said that during his life he may have had to eat crow, but he drew the line at confectionery.

EDITOR: Friend Hamlin, I received your last letter from Chicago—the letter in which you declared that not only you personally, but other American artists were not getting their just due, and that altogether too much attention was paid to foreigners. Now, when a man makes me very mad by a communication which I consider is unjust, I feel that I must either shoot him or take him to lunch. That is why you are here.

TENOR: Don't put me down as a "kicker." Personally I have nothing to complain of with my season, which will be better than any before. Among my many engagements there is one with the Boston Symphony, when I shall sing in "St. Matthews' Passion," one with the Thomas Orchestra, one with the New York Philharmonic, and one with the Apollo Club, of Chicago. What I endeavored to say was that the general attitude of the press is not fair to the American concert singer; that it gives altogether too much attention to personalities, and stories about foreign opera singers, particularly those who go into the concert field, thereby creating the impression that they are superior in their art, and drawing attention from American singers who have devoted their lives to concert work, which I consider of a higher type than operatic work.

EDITOR: Granted for the moment that your statement is justified, you seem to forget that the function of the press is reportorial and representative principally. Newspapers print what they believe the people like and want. If the personality of a foreign artist is more interesting to the readers of a paper the paper will give that personality more space than it will to the personality of a home artist, all other things being equal. Furthermore, do not forget that the foreign artists not only personally, but through their press representatives and friends, constantly provide the papers with interesting matter, with pictures, letters, etc., while the average American artist—singer, instrumentalist, teacher—is never known to say a word, write a word, except when he has fault to find, and wants to register a kick. Here is your own letter from Chicago. Whether justified or not, it is a kick. That is how you prepared your coming to New York for your annual recital. I beg to hand you a letter Signor Bonci wrote me before his concert, which is of a most kindly nature, showing the difference with which foreign artists regard the situation and also the different attitude to the newspaper editor.

TENOR: Maybe it is true that with regard to the "working of the press" we

Americans are not as eager or as adept as many of the foreigners, but remember that I am not speaking of the operatic stage. I am speaking of the concert stage, and I claim that were it not for the persistent booming by the press of foreign artists, especially those who appear in opera, we Americans would have a better show, first, because the concert stage, I claim, is of a higher order of work than the operatic stage, for the simple reason that a man or woman who appears without scenery, costume, a great orchestra, has more to overcome, and I further claim that were it not for the halo thrown around artists who appear in opera by the press, were it not for the interest created in their personality by the press, they would not draw as well as they do, and when you come right down to it many of them don't draw, with all the fuss that has been made about them, as much as the American singers who get paid only one-fourth, one-third or one-half what the foreigners get. I can give you instance after instance, where foreign artists have appeared in concert before me, with me, and after me, in towns through this country, where, with the little advertising I got from the manager and the far superior advertising they had from the manager and the press, they drew no more than I did, and in many instances not as much.

EDITOR: Don't forget that one of your troubles is that the concert field is overdone; that the public does not take as much interest in concerts as it does in opera. Don't forget, also, that in many cases the attendance at concerts has been spoiled by the damaging system of sending out a large number of complimentary tickets, and so a dead-head class has been created.

TENOR: I agree with you, but Chicago is to-day an exception, thanks to Mr. Wight Neumann, who has abolished the dead-head system, with the result that his concerts there, which are the principal ones, pay.

EDITOR: There is another point which you must consider with regard to the space which can be given to recitals in the daily papers in New York. Chief attention must naturally be given to the big operatic productions, to the many large orchestral concerts, and don't forget, either, that, as most of the daily papers have only one recognized critic, it is impossible for him to be in more than three places at one time, and so, what he considers of minor importance for the public must necessarily suffer.

But there is another thing which you, my dear sir, do not consider at all, namely, that nearly all the great artistic successes of foreigners have been prepared by a large expenditure of time, labor and money. You come on from Chicago, hang out your shingle at Carnegie Hall, and then wonder that the house isn't crowded, whereas even so eminent a personage as Paderewski for a year and a half before he came to this country had the Steinways working for him night and day, spending over \$70,000 to make the public acquainted with his merits. True, he made good, but he never would have done so had it not been for the splendid advance work that was done for him.

Let me give you an instance on the other side. On one occasion, years ago, when Mme. Patti became convinced that she did not need a manager, that she could draw the public as soon as she announced that she was about to give a concert, she told the late Henry Abbey, who had been her manager, that she would go it alone. She did. She hired Steinway Hall, put an advertisement in the *Herald*, and a few other

papers, with the result that instead of drawing, as she had been doing, \$8,000, \$9,000 or \$10,000 for a concert, she drew \$1,200, about enough to pay for the hall and the orchestra. That satisfied her that there was something else besides Patti and Patti's singing necessary to fill a house.

Most American singers believe that it is the duty of the press to make money for them; that the papers should exploit them; write interesting matter about them, even without their help. Are you, sir, singing for art's sake to-day, or are you singing for money, and isn't the kick that you register (if it be a kick) based on the fact that you think you are worth more than you are getting in cold dollars and cents? Why is Bispham so successful? Because he is not only a great singer, a fine artist, but a business man who devotes a certain amount of time and money every day of his life to that very important question, "publicity." He is always getting up interesting matter, with pictures, for the press. He is always writing letters to his friends on the press. He regards, I will not say "the working of the press," but the education of the public; to appreciate his work as a vital part of his success.

TENOR: You mean that the artist or singer should be a kind of an advance or press agent?

EDITOR: Not a bit of it, but he should have the brains to remember that the world does not know him as well as he thinks; that old friends are dying out and losing interest; that a younger generation is growing up which has to be educated all the time to what he is doing, and as to the advisability of patronizing him whenever he announces that he is going to give a recital, or is about to appear with an orchestra in concert. Further, you must not forget that this country is only beginning to stand on its feet, artistically, and have an opinion of its own, and that, therefore, it is all the more necessary for the native singer to assist in educating the public and assist such a journal as *MUSICAL AMERICA* in the work it is doing.

TENOR: That does not alter the fact that when an operatic artist goes into the concert field it is handed right out to him by the press, and as the foreigners get much more money, they can afford to spend hundreds, even thousands, where the American singer or artist can only spend a few dollars.

EDITOR: If you advertised as freely as the foreign artists do, you would make more money, and so you would have the money to advertise. That is a simple principle of business which every dry goods store adopts. You would not think a man sane who would only feed his horse on the day of the race, but the average American artist thinks he is doing wonders if he puts a few cards in the papers forty-eight hours before he is going to give a concert and often begrudges even that expenditure.

TENOR: At any rate, one thing is certain. It is higher art for a man or woman to sing in concert than it is to appear with all the accessories of the operatic stage.

EDITOR: Yes, if you can understand what he sings. Half the loss of interest in concerts and recitals is due to the fact that it is impossible to understand what the American singers sing. I will admit that you, personally, are outside this criticism. Your diction is excellent, but if there need be any proof of this statement, look at the success of Dr. Wüllner. He certainly is not a man with a great voice. He is not of attractive appearance, yet he drew large audiences where others had failed and with similar programs, because he brought out the sentiment of the song and made the people understand every word.

TENOR: Still I contend that the attitude of the press is unfair.

EDITOR: Is it any better in Berlin, which many consider the musical headquarters of the world? Does not the press there give Caruso just as much attention as it does in New York? Do concerts or recitals pay better there than they do in New York?

TENOR: Yes! They do, except, of course, concerts which are given by débutantes and inferior musicians. Take Busoni, d'Albert, Lili Lehmann and others; their concerts pay.

EDITOR: Most of those you refer to are pianists, and we all know that Berlin is piano mad!

TENOR: Take Sembrich and Schumann-Heink. Do you mean to tell me that they would draw the tremendous audiences they do had they not had the prestige of an operatic career? Believe me, if the press had not boomed them as it has, they never would have in a million years.

EDITOR: Did you ever think how much their managers have spent? Perhaps, too, some of their success was due to the programs which they gave. Take Bonci's first recital. He sang some American songs. Did you, at your recital?

TENOR: Yes, I did!

EDITOR: But most of the songs you sang were German! What do you do for the American composer?

TENOR: I am constantly studying the new

works of the American composers, but am able to find comparatively little that is worth while. If I had sung the MacDowell songs Bonci gave the critics would have said, "Why does he do these same old MacDowell songs?"

EDITOR: Never mind what the critics say; go for the people; study the public.

TENOR: Did Beethoven or Schubert "study the public"?

EDITOR: No, but their publishers did. Beethoven studied humanity. After that, business men handled what he wrote.

COMPOSER (Mr. Farwell): The trouble with you, Mr. Hamlin, is that you are over-refined; you should broaden out, especially when you sing in a large place like Carnegie Hall.

TENOR: I know what the trouble is with me. I come from Chicago.

EDITOR: That is one of the many foolish ideas you Chicago people have. You imagine that New York is jealous of Chicago, whereas, New York has grown so big, so cosmopolitan, that it does not know that Chicago exists and does not care, except when it has something to sell and Chicago has the money to pay for it!

TENOR: Let me tell you I have sung in cities abroad—Berlin, Leipzig, Munich, Baden-Baden, where the Grand Duke complimented me greatly; I have sung with the greatest conductors, like Nikisch, yet only the other day a kind friend who wanted one of his friends to go and hear me received this reply, "Why! He comes from Chicago."

EDITOR: Well, is it not your own fault? If you don't keep telling the people who you are and what you have done how the devil are they to know?

TENOR: Much of the trouble lies with the managers. Take singers like Rider Kelsey, Witherspoon, Beddoe, etc.; when they are to appear in concert with operatic artists even of the second rank they are only given a few lines, as if the managers were half ashamed of the Americans, while the foreigners get columns on the program.

EDITOR: Well, anyway, suppose you are a little more catholic in making out your programs. Appeal to the public a little more. Broaden out and loosen up—study how to work that vital force, "publicity." Then you will be even more popular than you are and you will certainly make more money. You might try and please the public instead of trying to please yourself by showing what a wonderful artist you are and giving things many people do not understand, or, if they do, are not interested in.

TENOR: That is all very well, but suppose Rider Kelsey sang "Home, Sweet Home" and appealed to the public. Would they like it? Patti can sing "Home, Sweet Home" after the opera and 5,000 people at the Metropolitan Opera House will go crazy and howl with delight, whereas if I sang it—

EDITOR: I would howl!
(Exeunt omnes.)

Atlanta to Have Grand Opera Season by Chicago Company

ATLANTA, GA., Nov. 25.—Another season of grand opera is assured for Atlanta. The Chicago Grand Opera Company will come here for four performances—two matinees and two nights—on Friday and Saturday, April 7 and 8 next. A \$40,000 guarantee fund is required, but it is certain that it will be obtained. Of this amount \$7,500 was guaranteed by the directors of the Atlanta Music Festival Association before the call for subscriptions was issued. Mary Garden in "Salomé" or "Thais" will provide the principal attraction of the engagement. The three other operas will be chosen from "Tales of Hoffmann," "The Girl of the Golden West," "Carmen" (with Miss Garden), and "Il Trovatore."

Marcus Kellerman in the East and West

Marcus Kellerman is being heard with many of the important musical organizations. On November 21 he sang in Milwaukee with the Musical Society. On November 24 he sang with the Mozart Club, of Pittsburg, which gave "Faust," in concert form. On November 25 he gave a recital in Huntington, W. Va., and on November 27 he sang with the Sängerbund, of Washington, D. C. On December 11 he will be the soloist with the Minneapolis Symphony Orchestra, and a short recital tour through South Dakota will precede this engagement. He will be heard in Waukegan, Pierre, Rapid City, Bel Fourche and Aberdeen. In the course of the second half of the month he has several engagements to sing the "Messiah" in the Middle West and East.

"Is your daughter getting on well with her music?"

"I guess so. The neighbors are getting so they speak to me civilly again."—*Toledo Blade*.

TELEPHONE 1350 COLUMBUS - - - - - NEW YORK

E. M. S. FITE

MANAGER OF MUSICAL AND OTHER ARTISTS - - - - - 702 CARNEGIE HALL

MISS MICHAEL

ELLIOT

INTERPRETATIVE DANCER

Personal Representative:

E. M. S. FITE, 702 Carnegie Hall New York

FRANKO

VIOLINIST

Concerts, Recitals, Musicales Pupils
Management, E. M. S. FITE, 702 Carnegie Hall, New York
Private Address: 183 West 93d Street, New York

Adèle Laeis Baldwin

Oratorio - CONTRALTO - Lieder

Booking Now for 1910-11 and 1911-12

Management of E. M. S. FITE

702 Carnegie Hall New York

EPSTEIN TRIO

VIOLIN, ALEXANDER SASLAVSKY

CELLO VLADIMIR DUBINSKY PIANO HERMAN EPSTEIN

Management: E. M. S. FITE 702 Carnegie Hall, New York

HEINEMANN AGAIN SHOWS HIS MASTERY

But "Lieder" Singer's Program Falls Short of Standard Established at His Début

Alexander Heinemann, the baritone, gave his second New York recital in Mendelssohn Hall last Saturday night. The fame of the singer's achievements at his previous appearance has evidently aroused considerable curiosity, for on this occasion the hall was filled to its capacity, and the enthusiasm equaled that of his previous recital. Doubtless Mr. Heinemann will eventually be able to rival Dr. Wüllner in the matter of a following. The program which he sang was as follows:

"Busslied," "In Questa Tomba," "Ich Liebe Dich" and "Der Kuss," Beethoven; "Von Ewiger Liebe," "Schwesterlein" and "Vergebliches Ständchen," Brahms; "Nachtliche Heerschau," "Gutmann und Gutweib" and "Prinz Eugen," Loewe; "Robespierre" and "Der Alte Herr," Hermann; "Auf Leisesten Sohlen" and "Der Sieger," Hugo Kaun.

It must be confessed that selection was by no means as happy as was the case at his début, and had it not been for the admirable voice and splendid interpretative powers of the singer the various numbers would scarcely have called forth the applause they did. Beethoven and Brahms have done better things than those by which they are here represented. The Loewe numbers may be interesting as foreshadowing the type of declamatory *lied* affected by so many German writers of the present, but they are tenuous affairs as far as real musical value is concerned. The Hermann and Kaun songs are almost totally lacking in genuine musical substance. It is to be hoped that Mr. Heinemann will not undertake a propaganda for this type of song as his colleague Wüllner last year sought to do.

Vocally Mr. Heinemann was in splendid shape at this recital. He made much of Beethoven's sombre "In Questa Tomba," and he gave the same composer's "Der Kuss" with such comic expression that the audience left him no peace until he had added Mozart's equally humorous "Der Warnung." No finer proof of the baritone's versatility could have been given than the manner in which he afterwards sang Brahms's emotional "Schwesterlein." The "Vergebliches Ständchen" was redemanded.

The weird "Nachtliche Heerschau" of Loewe and the gruesome "Robespierre" of Hermann were delivered in so dramatic a fashion that one could almost overlook their musical baldness. Both "Gutmann und Gutweib" and "Der Alte Herr" kept the audience laughing, and as at the previous recital, the latter song had to be repeated. Kaun's "Auf Leisesten Sohlen" is a piece of rather more lyrical than dramatic quality and Mr. Heinemann sang it with poetic insight. His *pianissimo* in this was very beautiful.

After the close of the regular program the audience clamored for more, so the artist added Schubert's "Wohin" and "Erking." They were received with more pleasure than anything else—an eloquent proof of the fact that the public always prefers songs with real music in them. John Mandelbrod's accompaniments were again an important factor in the success of the evening.

Léon Rains, the American basso until recently of the Dresden Court Opera, will teach in Dresden and give song recitals, besides making guest appearances in opera, this season.

WHISTLER'S PARIS STUDIO, WHERE FLORA WILSON GAVE HER FAMOUS MUSICALS



A Portrait of Miss Wilson, Shown in the Center of the Room, Is an Evidence of Her Versatility. It Is Her Own Work.

ONE of the most interesting personalities on the concert stage is Flora Wilson, coloratura soprano. A daughter of the great State of Iowa, she is a combination of the sturdy independent characteristics of her Scotch ancestors and the progressive optimistic buoyancy of the pioneer spirit that animated her father in his career, when Iowa was an infant State.

Always a lover of music from the time when, a little tot, she was thrilled with excitement when the bands played a welcome to her father, now the Secretary of Agriculture, on his campaign tours, through the years spent in Washington official life, where much responsibility rested on her young shoulders because of her father's position. During the McKinley administration Miss Wilson spent almost every Sunday evening at the White House, when in the Green room a number of friends of the gentle wife of the president would listen to her lovely voice, as she sang favorite ballads, and the evenings usually ended with the singing of some grand old hymn. A beautiful way for a high-spirited young girl to show her appreciation of the friendship given her by such a woman as was Mrs. McKinley.

Encouraged by her father and friends, Miss Wilson spent four years of study in Paris under the training of Jean De Reszke, and eminent teachers in acting and language. His life in this wonderful city was unusually interesting. Installed in Whistler's famous brown studio with a concert grand every Saturday night (of course abundantly chaperoned), she entertained from fifty to seventy-five of the best musicians of Paris. Every nationality in pianists, cellists, violinists and singers was represented.

On one occasion she gave a "costume musical," where, with the aid from her friends in different embassies, nearly every country was "in evidence," with typical selections of native songs, each guest costumed to represent his country. Imagine the scene! A native Algerian, after the program, danced beautifully. Such an evening could only be possible in Paris. Appearing in concerts in London, Paris, Lucerne and Berlin, filling engagements where she sang for many of the nobility and crowned heads, Miss Wilson was everywhere received with enthusiasm and interest. Coming back to this country, filled with life, vigor and enthusiasm for her chosen work in the musical field, she made her first appearance in 1909 in New York City, numbering among her patronesses the most exclusive society women of this country. Every concert since has been a success and her tour of the country this season will win new laurels for her. She has a number of Southern engagements which she will fill, passing through Texas, singing in many of the large cities on her way to the Pacific Coast, where she is booked for a month's constant work.

Miss Wilson excels in dialect songs, which she sings *en costume*, and yet with a splendidly trained voice and great dramatic power, she is well fitted for the most exacting rôles in grand opera.

A woman of broad culture, unusual social gifts, trained by years of experience in official society, a beautiful voice, carefully cultivated, backed by the invincible power of social position, the future spreads a brilliant path for this true American singer. S. B. W.

Spalding Captivates Paris Audiences in Three Performances

PARIS, Nov. 19.—Albert Spalding's three appearances in this city have strengthened his hold tremendously upon the favor of discerning music lovers. At his first performance, on November 5, the American violinist appeared with orchestra and his success in this engagement was emphasized at a similar performance on the 12th. Last evening he filled his last engagement and his audience was even more enthusiastic than on the two previous occasions.

M. LITSNER
E. VOICE CULTURE
OFFICIER D'ACADEMIE OF FRANCE
54 WEST 39th STREET, NEW YORK

MANAGEMENT
London Charlton
Carnegie Hall
New York

ERNEST HUTCHESON

STEINWAY PIANO USED

MARY HISSEM
SOPRANO
De MOSS
Res.: 106 W. 90th St. Phone: 3552 River
Management: LOUDON G. CHARLTON
Carnegie Hall, New York

DR. MUIR'S INHALATORIUM

47 WEST 42D STREET, NEW YORK CITY

WHAT DALMORES SAYS:

Dear Muir: What splendid results follow from your treatments! I always feel better and sing better with less effort after spending that reposeful, pleasant time in your little cabinet. I am delighted to hear of the great success you are achieving, for I know it is deserved. I am deeply grateful for all your care, skill and attention, and the freedom you give me to exercise my art. Ever yours most sincerely, CHARLES DALMORES.

Engagements for Recital Hall for Musicales, Lectures, and Receptions should be booked early. Terms Reasonable.

STUDIO HALL

Attractive Studios for rent, all or part time. For terms and rates address manager, Studio Hall, 50 East 34th Street, New York.

SOUTHERN SPRING TOUR, APRIL and MAY, 1911

VICTOR HERBERT and HIS ORCHESTRA

(FIFTY MUSICIANS)

Assisted by a Quartette of Eminent Vocalists and Grand Opera Celebrities.

For information address:

RADCLIFFE MUSICAL BUREAU, 406-7-8 Star Building, Washington, D. C.
Engagements Now Booking for Music Festivals

The American String Quartette

Miss Gertrude Marshall, 1st Violin. Miss Evelyn Street, 2d Violin. Miss Edith Jewell, Viola. Mrs. Susan Lord Brandegee, Violoncello.
"The performance of the quartet was interesting by reason of its vitality, enthusiasm and emotional quality."—PHILIP HALE in Boston Herald, March 19, 1909.
Management, THE JOHN E. PINKHAM MUSICAL BUREAU, 1 West 34th St., New York Private Address: THE AMERICAN STRING QUARTETTE, Medfield, Mass.

HADLEY'S SYMPHONY MAKES PROFOUND IMPRESSION

Young American Conductor Presents His Own Work with the Damrosch Orchestra—A Composition of Genuine Merit, Which Wins Approval of Public and Press

Henry Hadley, conductor of the Seattle Symphony Orchestra, who has just completed a guest tour, conducting a number of American symphony orchestras, led Walter Damrosch's players in the production of his Third Symphony at the fifth Sunday afternoon concert of the Symphony Society of New York, at the New Theater, November 27. Hulda Lashanska, soprano, was the soloist, making her first appearance on this occasion. The following program was given:

Henry Hadley, Symphony No. 3, I. Moderato e maestoso, II. Andante Tranquillo, III. Scherzo, allegro con leggerezza, IV. Allegro con giubilo (new, first time in New York) conducted by the composer; Moszkowski, "The Obstinate Note" from Suite No. 3; Liszt, The Lorelei, Miss Hulda Lashanska; F. Stock, Symphonic Waltz (new, first time in New York).

Much interest was shown in the Hadley symphony, and many persons attended the concert out of curiosity to hear the work of the young American who has become distinguished on both sides of the Atlantic through both his conducting and composition.

Mr. Hadley's Third Symphony was written five years ago. It aims at frank youthful joyousness, and makes no endeavor to propound or to answer deep questions. It is unprogrammatic, except that the second movement includes the idea of the bells from a distant church, which the composer heard at Monza, Italy, while writing this work.

The themes of the first movement are striking, and excellent from the standpoint of their capacity for development. The first is vigorous, almost to the extent of being grim, and the second conversationally lyric in a very charming way. The feeling of freshness which pervades the movement goes almost to the extreme of making it sound at many points like an improvisation, so that the hearer is not apt to grasp fully the care and skill with which the themes are developed and combined. One of the most original and interesting parts of the first movement is the statement of the first theme on the trumpet against rapidly descending basses, and among the noteworthy poetic moments is the repetition of the second theme after its first statement on the strings, by alternating horns and oboes. A horn, which conversationally reiterates a two-note phrase for a number of measures, makes one think of a similar use of the horn in Tchaikowsky's "Romeo and Juliet." The movement as a whole, however, is full of Mr. Hadley's spontaneous and exuberant individuality.

The second movement is immediately delightful and convincing in every respect. Its apparent simplicity and lyric directness make it easy to grasp. Under this apparent simplicity is, however, much skill in combining the *carillon* with the suave and beautiful counter melodies which play against it. The lucidity of the second movement gives it an apparent structural interest exceeding that of the first movement. The movement conveys a peaceful and pastoral impression, in which the bell tones mingle as from afar, without imposing to great a religious character upon the music. The second theme, plaintively sung by the oboe, finally develops into a melodic effect almost oriental. After a brief and splendid climax, there is a picturesque reversion to the scene of the bells. This is truly visible music—it presents itself in a most compelling way to the visual imagination. The audience gave very evident signs of pleasure in this movement.

The third movement, the main theme of which is an actual bird note, bubbles with rhythmic play, and is extremely convincing and clever. Some lively *stretto* effects in the working out of the main theme particularly engage the attention. The movement calls for considerable virtuosity on the part of the players.

The fourth movement opens with a brilliant and rather Tchaikowskyish theme, which might to advantage be sustained longer at the height upon which it begins its flight. It is only after the original intensity has let down, and the wood-wind has had its say in reflective solo passages that the movement gets properly under way. From that point it is vigorously sustained. The climax of the movement presents some crashing dissonantal effects, quite foreign to Mr. Hadley's usual jubilant and suavely lyrical manner.

The work as a whole might be called a lyric symphony. It is everywhere clear in form, fresh in orchestration, and modern and untrammelled in its harmonic usage, without depending upon the newer harmonic effects developed by the French. The second and third movements were probably the most liked.

Mr. Hadley was enthusiastically applauded at the close and returned several times to bow his acknowledgments.

As a conductor Mr. Hadley made a most excellent impression. His beat is both sympathetic and nervous, varying in its nature with every different demand of the music. It is, in fact, a kind of subsidiary interpretation of the music, quite apart from its time value. Mr. Hadley often kept time with his foot, and even rose to tiptoe, but was not given to undue motions, although showing much suppressed nervous energy.

Miss Lashanska made one forget the somewhat hackneyed qualities of Liszt's "Lorelei" through the pleasing and velvety quality of her tone. Her high tones are of silvery pureness, and very well managed in *pianissimo*. Her middle register is also of beautiful quality, though her lower tones lack somewhat in warmth. Miss Lashanska's voice appeals through beauty, rather than through power, and fortunately she did not overstrain it in the latter respect. She received flowers and much applause.

Frederick Stock, conductor of the Theodore Thomas Orchestra, of Chicago, showed himself to be very advanced in the art of orchestration in his Symphonic Waltz, which is a vigorous and substantial work. It excels rather in force and color than in imaginative quality, and while appealing through its obvious waltz swing conveys at the same time a sense of firm

and well-knit structure. The orchestration is brilliant and effective in the extreme, the big and dramatic climax at the end making one think almost of the climax of a Strauss tone poem. The work has many clever and spontaneous touches. It was vigorously conducted by Mr. Damrosch.

The concert drew forth a particularly large audience.

ARTHUR FARWELL.

Comments of the New York press on Mr. Hadley's Symphony:

His (Mr. Hadley's) feeling for harmony is rich, free and untrammelled, and it fertilizes and makes vital his four movements. The vitality of the themes in the first movement is promising, and there are certain charming details, yet there is missed here an underlying cogency in the development, and certain pages lack precision of touch.—*The Times*.

Dull Mr. Hadley's work certainly is not; for, full of real talent, it has all the ardor and buoyancy of youth, which takes life on the surface, without probing its depths of either joy or sorrow.—*The World*.

The symphony as a whole shows excellent musicianship and demonstrates that Mr. Hadley has increased his mastery of orchestral form.—*The Sun*.

The West clamors loudly for an interpreter, and Mr. Hadley might become a sort of musical Bret Harte or John Muir. He has talent and simply needs guidance, as was shown by his symphony yesterday. He conducted it smoothly, but without much display of temperament.—*The Evening Post*.

tentive audience. The program included quartet numbers and solos, in all of which the pupils acquitted themselves ably. Hallett Gilberte played accompaniments for several of his own compositions.

Oratorio Artists Quartet on Notable Tour

Frederick Wheeler, the baritone, has returned from another very successful concert tour through the East and West in connection with the "Oratorio Artists" quartet, the other members being: Florence Hinkle, soprano; Ada Hussey, contralto; Reed Miller, tenor, and William Janashek, pianist. This is the third consecutive tour made by this quartet of well-known concert ar-

CLARENCE EDDY GIVES DELIGHT IN COLUMBUS

Organist at His Best in Artistic Program.—Bispham Sings to Great Audience

COLUMBUS, O., Nov. 26.—Clarence Eddy, in a recital of organ music, delighted an audience which completely filled Trinity Protestant Episcopal Church last Monday night. It was one of the most artistic organ recitals ever heard in Columbus. Mr. Eddy had been heard here several times before, but he never appeared to better advantage than at the recital. His program was one of unusual interest inasmuch as it included several compositions never before heard here. Mr. Eddy introduced a very ingenious composition of his own and his own transcriptions of Schubert's "Am Meer" and Sullivan's "Lost Chord." The recital from beginning to end was a delight to lovers of good organ playing.

David Bispham appeared in Memorial Hall last Tuesday night before an audience of 3,000. The occasion was the second artist recital in the Woman's Music Club series, and the famous baritone was enthusiastically acclaimed. He was in splendid voice. Harry L. Gilbert provided the accompaniments in an admirable manner.

Bertha Young, organist of the Broad Street Presbyterian Church, gave an organ recital in that church last Friday night. Assisting in the program were Mrs. Edith Sage McDonald and Mrs. Maud Wentz McDonald, two of the most popular singers of Columbus.

O. S.

Jules Falk Plays at Boston Reception for Mr. and Mrs. Max Fiedler

Jules Falk, the violinist, participated in a musicale given on the afternoon of November 21 at the Boston home of Mrs. Harry E. Converse, in honor of Mr. and Mrs. Max Fiedler, and at which Arthur Foote and a number of other celebrated musicians were present. Mr. Falk's numbers consisted of Bach's E Major Concerto, Mary P. Converse's "Meditation," Tchaikowsky's "Melodie," Arensky's "Berceuse," a Debussy minuet and Saint-Saëns's "Introduction and Rondo Capriccioso." He has seldom been in better artistic form, and played in a manner that displayed his rare technical and temperamental gifts to the utmost. After every number he was given a most enthusiastic reception by his distinguished and discriminating audience.

Ferdinand Schaefer Returns from Triumph in Berlin

INDIANAPOLIS, Nov. 26.—Ferdinand Schaefer, the violinist and orchestral and choral conductor, returned here recently from his European trip. In Berlin Mr. Schaefer made his debut at the head of the Blüthner Orchestra and, according to the Berlin critics, proved himself a sterling musician and a conductor of versatility, intelligence and temperament.

Mme. Ogden Crane's Pupils in Interesting Program

An interesting program was put forth by the pupils of Mme. Ogden Crane in her studios in Carnegie Hall, New York, Saturday evening, November 26, and, as usual, was applauded by a large and at-

tists and their success has been so pronounced this season that already a more extended tour, which may extend to the Pacific Coast, has been offered them for next season.

FLETCHER-PLATT RECITAL

First of Series of Sonata Programs Excellently Given in Boston

BOSTON, Nov. 28.—The first in a series of three sonata recitals was given in the small ballroom at the Hotel Somerset this afternoon by Nina Fletcher, violinist, and Richard Platt, pianist, before an audience which completely filled the hall. The program was made up of the following sonatas: Mozart's E Minor, Brahms's A Major, and Grieg's C Minor. These recitals are under the direction of Mrs. Hall McAllister, who has in past seasons given series of exclusive subscription musicales.

Miss Fletcher and Mr. Platt are both young artists who have already gained a reputation for specially artistic performances. Miss Fletcher has developed both in execution and interpretation and shows the broadening effect of foreign study.

Mr. Platt's sterling qualities as a pianist are well known here where he has played often in public. In the playing of sonatas, which is at times a stumbling block to otherwise good artists, Mr. Platt displays a praiseworthy appreciation of tone coloring and the value of restraint. He never gives undue prominence to the piano part. Of the numbers given, that by Mozart has not recently been played in Boston. The playing was more than creditable throughout and the andante of the Brahms Sonata was exquisitely given, Miss Fletcher's tone coloring being of surpassing beauty.

The other recitals in the series will take place Monday afternoons, December 12 and 19.

D. L. L.

R. E. Johnston's Dinner and Musicales

R. E. Johnston gave a dinner and musicale at his residence on Riverside Drive, New York, Tuesday evening, November 22. The dinner began at seven and the festivities kept up until three in the morning. Of course there was music. The artists present were: Alexander Heinemann, Xaver Scharwenka, Mme. Scharwenka, Mariska Aldrich, Mr. Aldrich, Herr Mandelbrod.

HOLIDAY "PARSIFAL" IN NEW YORK

[Continued from page 5.]

her play of features and eloquence of gesture. Quite as fine was her delineation of the torturing effects of *Ortrud's* perfidious insinuations in the second act regarding the origin of her trusted champion and husband. She emphasizes the frail womanliness of *Elsa* in the bridal chamber scene, building up a steady climax from the first playful attempts to make *Lohengrin* reveal his identity to the uncontrollable frenzy which eventually makes her forget all restraint and put the fatal question. Hers was a most moving piece of dramatic work. And there were moments when her voice accidentally, as it were, sounded beautiful and smooth, but these were unhappily all too infrequent.

Mr. Jadlowker's *Lohengrin* was a vast improvement over what it was last year. He is by no means an ideal *Lohengrin* in appearance despite his air of youthfulness, and his impersonation would benefit by more subtlety than it now discloses, but he atoned for this by some truly beautiful singing. His voice sounded rich and smooth in quality, and his high tones were clear and ringing. He gave the Swan Song with deep and tender feeling and with perfect intonation. He made the "Elsa, ich liebe dich," which because of its very simplicity is usually a stumbling block, fervently expressive. He sang the duet with *Elsa* excellently.

Mme. Homer's *Ortrud* is one of her best achievements. Mr. Soomer's *Telramund* was powerful in acting but sometimes too much so in voice and Mr. Hinckley's *King* was eminently effective both vocally and in acting. Mr. Hinshaw's rich basso was fully equal to the demands of the *Herald*. Mr. Hertz conducted rather strenuously at times and he should be censured for foolishly restoring the long and purely episodic chorus "Im Wildem Brüten" near the end of the second act, and also certain things in the third which are usually and wisely omitted. It is highly inadvisable to lengthen the duration of the opera to more than four hours. Wagner himself realized this, and fully sanctioned cuts except on special occasions.

"Die Walküre," repeated at the Saturday matinee, was sung with the same sincerity and effectiveness as the preceding week. Allen Hinckley, who replaced Basil Ruydael, made an imposing and vocally sonorous figure of *Hunding*.

Two Caruso Nights

There were two Caruso nights during the week with typical Caruso houses on both

occasions. "La Gioconda," revived on Wednesday of last week for the first time this season, again gave pleasure for the brilliancy and richness of much in its score and despite the tawdriness of other passages. Caruso's *Enzo* evoked the usual vociferous applause, particularly after the "Cielo e mar" aria. He acted the rôle with more fervor than distinction. That fine artist, Amato, made the deepest impression of the evening as *Barnaba*. His rich and sonorous baritone never made more beautiful music and he was dramatically vigorous and effective.

Miss Destinn's voice is not so well suited in the title rôle of this opera as in some of her other parts, but she sang and acted with sincere feeling. Mme. Homer sang *Laura* excellently and Mr. de Seguirola lent distinction to the part of *Aloise*. The newcomer in the cast was Maria Claessens, who, as *La Cieca*, disclosed a strong and ringing contralto and served well all the purposes of the part. Toscanini conducted and the orchestra played admirably.

Martin Splendid as "Turiddu"

The other Caruso night, Friday, was devoted to the familiar double bill of "Cavalleria Rusticana" and "Pagliacci." Miss Destinn, Mr. Martin and Mr. Gilly made the performance of the former opera notable. Mr. Martin, always an admirable artist, seems to improve greatly from year to year and his *Turiddu* was never more distinguished than now for beauty of tone and expressiveness of acting. Caruso's "Ridi Pagliaccio" evoked the customary curtain calls. The tenor sang with even more than his usual abandon. Amato's *Tonio*, however, was the most noteworthy feature of "Pagliacci" and his noble voice was a joy to hear. Gilly sang the music of *Silvio* admirably.

Melba as "Violetta"

"Traviata," on Tuesday evening last, presented Mme. Melba in one of her most popular rôles, and her singing was again brilliant. John McCormack was a truly musical *Alfredo*, and Carlo Galeffi, who made his debut, sang with fair credit, though not impressively. He has a prepossessing stage appearance.

The Sunday Concert

At the Sunday concert, November 27, the soloists were Alma Gluck, Marianne Flahaut, Carl Burrian, Dinah Gilly and Andres de Seguirola. The orchestra, under Josef Pasternack, played the overture to "Mignon," Weber's "Invitation to the Dance," the "Thais" Meditation and the Tchaikowsky "Marche Slav." It was an excellent program finely presented.

THE BOSTON OPERA SITUATION

General Public Fails to Fully Appreciate Brilliant Performances and Stars of First Rank—Local Press Agitates a Perplexing Problem—New Triumphs for Constantino, Baklanoff, Nordica, Renaud and Carmen-Melis

BOSTON, Nov. 27.—The situation at the Boston Opera House is now the prevailing topic of discussion in musical circles here. It goes without saying that a company such as the company of Boston requires the support, not only of subscribers and stockholders, but of the general public as well. At the opera house the seats on the floor have been fairly well subscribed for the season, with a comparative shortage on Saturday afternoons. The less expensive seats, however, have not been as well filled as it was only reasonable to suppose that they would be. There have been some memorable performances with such notables as Constantino, Slezak, Amato, Baklanoff, Lipkowska, Renaud and Carmen Melis, appearing in them. But even these performances did not fill the galleries or entirely other parts of the house. This state of affairs is perhaps owing to a misapprehension caused by the announcement of the raise in the price of the seats on the floor to \$5 for the second season. But there are hundreds of seats remaining at very reasonable prices and these seats are better situated for sight and hearing and the comfort of the sitter than in most theaters. This phase of the question has been duly exploited by the papers during the past week.

Perhaps, also, the location of the opera house, which is not near the most populous districts or as accessible from some suburbs as from others, has something to do with the matter. One performance thus far has had the patronage of the big general public of the city—the performance of "Lucia" at popular prices on Saturday night, November 11, with Constantino and Lipkowska in principal parts.

Let him explain who can. An official of the company stated that the daily sale of seats at the box office was improving steadily. There could not be a more encouraging symptom. There is possibly a species of reaction on the part of the public after its first extended season of grand opera.

It is now to be seen how much the absence of the general public of the city has been caused by indifference and how much by ignorance of the existing conditions at the Opera House. The subject has been well aired by the press and the forthcoming week should show certain things.

Constantino and Renaud Score

In the production of "Tosca" on the 21st, Mr. Renaud sang as *Scarpia* for the first time in Boston, and there is no other such *Scarpia* on the operatic stage of America to-day. For dramatic force and consummate finish and subtlety it is incomparable in my knowledge. The three parts in this melodrama must stand out, sharply contrasted. His entrance was magnificent, and one saw that this terrible man at a glance had noted everything in the chapel. Mr. Scotti's *Scarpia* is perhaps nearer the brute pictured by Sardou, but Mr. Renaud lifted the character to an artistic level and a dramatic significance before unknown in

Boston. Mr. Constantino has rarely sung to greater advantage, and, indeed, a tenor who can sing so many different rôles so well is hardly duplicable.

Mme. Melis and Mr. Moranzoni surpassed themselves on this occasion. Where there had been many things to admire in the performance of "Tosca" there was now



Carmen-Melis, of the Boston Opera Company, as "Aida," a rôle in which she has scored signal success

scarcely a moment that one could afford not to observe. It was one of those occasions when every one in a cast is heard at the very best.

On Wednesday, the 23d, "Otello" was repeated with Slezak and with George Baklanoff replacing Amato as *Iago*. In this difficult rôle Mr. Baklanoff was surprisingly successful. He had been one of the most interested and enthusiastic spectators when Amato took the part, and perhaps he had been somewhat influenced by that masterly performance. At any rate, he showed

an amount of artistic restraint, an ability for suggestion, a general skill in his singing, which promise more for his future than any other rôle which he has taken so far. Evidently, too, Mr. Baklanoff had exercised happy foresight in composing the part. Two actors could hardly work better together than Messrs. Slezak and Amato, but Mr. Baklanoff, too, was an admirable foil to the impassioned impersonation of the great tenor. He set off the latter's appearance as much as his own by absolute contrast of deportment by the self-possessed craft of the plotter, who knew that he had only to blow into raging flames the embers which were already glowing in the bosom of the unhappy Moor. Frances Alda was again applauded as *Desdemona*.

Mme. Nordica's Reappearance

In "La Gioconda," on Saturday night, Lillian Nordica made her appearance after Parisian triumphs fully described by the America press. Mme. Nordica, too, surprised by her excellent performance. She sang with the most admirable mastery, whether the passage was of a florid or sustained nature, and in her last great scene she was really superb. She has the "grand manner," and few singers are now left with that in their possession, and she has a voice that is still a great voice. There were recalls and recalls for the veteran artist, who had also been cordially greeted when she first appeared. Mr. Constantino

was also a welcome individual, with his "Cielo e mar," and so on. Carlo Galeffi, the *Barnaba* of the occasion, brought down the house with the *Barcarolle*. The ballet in the "House of Gold" immediately made a great effect. Celine Bonheur, a new French mezzo, made her first appearance as *La Cieca*. She did well.

Small House for Slezak

Slezak in "Il Trovatore" brought but a small audience. He was the star of the cast. Mr. Galeffi was again present as the *Count*. He took himself and his uniform perfectly seriously and sang as if his life were at stake. So did everyone, and so for some unaccountable reason old stagers rubbed their eyes when it was over, that unspeakably ridiculous melodrama, and realized that unaccountably they, too, had been in Arcadia for a moment. Mme. Claessens was more successful than she has ever been here as *Azucena*. She threw herself bodily, one might say, into the part. She sang with great authority and conviction. Mr. Slezak did not seem in a good humor when he commenced. With "Di quella pira," however, he began to sing as only he sings, and from that time on, barring a slight deflection from pitch here and there, his performance was re-joiceful. Maria Villani, an efficient Italian soprano, made her début as *Leonora*. Mr. Conti led with uncommon skill.

O. D.

HATS OFF! SYMPHONY HALL ORDER

And the Boston Ladies Complied with Mayor Fitzgerald's Order—Prof. Berber Plays the Brahms Concerto

BOSTON, Nov. 27.—The question at the seventh public rehearsal of the season by the Boston Symphony Orchestra was not, "what do you think of the Mozart Fugue," which was played for the first time here by Mr. Fiedler and his men, but, "Will the women remove their hats?" On Friday, the 18th, Mayor Fitzgerald sent an official communication to Charles A. Ellis, manager of the symphony orchestra, politely calling Mr. Ellis's attention to the regulation regarding the wearing of head-gear which obstructs the view in any public place of amusement. His Honor explained that he had had many complaints on this score from symphony patrons, and that, unless the ordinance would be complied with, he would be compelled to revoke the license of Symphony Hall.

This letter was not received until noon. The public rehearsal commenced at 2.30 p. m. Everything possible was done. Circulars were immediately printed stating the case of the management, and requesting the ladies present to comply. A few did so. Mr. Ellis announced that on account of being unable to reach all of the audience on that day—only the first edition of circulars arrived in time for distribution—the matter would rest until next Friday, the 25th, when the hats would come off.

The hats came off. The incoming audience was met by a number of alert-eyed officials who were here and there and everywhere and who got results. When Mr. Fiedler stepped in nearly every hat had disappeared from public view. A few stayed on until Professor Felix Berber came in to play the Brahms concerto. There were then two or three who did not doff their head-gear. They explained that they had not been notified of the new rule in time—er-in fact—they were in no condition to remove their hats. One woman was escorted from the hall. Such others who were in like dilemma removed themselves. The management and the Mayor had won a bloodless victory. Mr. Ellis felt that his audience had been very obliging, and that the Mayor had given him assistance in carrying out his own wishes. The question of hats, it will be remembered, had been agitated before at Symphony Hall. The matter is now closed.

The program on the 25th consisted of a Mozart Adagio and Fugue for strings (K. 546), a rearrangement of piano music; Brahms violin concerto, played by Prof. Felix Berber of the Geneva Conservatory of Music; Debussy's "Rondes de Printemps," from the "Images" for orchestra; and Strauss "Death and Transfiguration."

The piece of Debussy had been insufficiently rehearsed, but at least it served to correct an impression for which the French reviewers were responsible, when these pieces were played for the first time in Paris last Spring. It was then said that Debussy was now but the victim of his own methods, that he had become mannerist, a spineless impressionist. The "Rondes de Printemps" is encouraging in this respect. There is evident in it far more constructive strength than Debussy displayed, for instance, in the orchestral piece just previous, "La Mer." There is line and proportion in this sublimated

"rondeau." There is the old skill and originality in the harmony and the bending of tone-colors, but there is as well line and proportion, and a fresher sense of life and nature than Debussy has shown for some time. But this music was not much applauded. The sound was perfunctory and savored of distrust. Certainly it was Strauss, most magnificent of all prophets, who dominated that day, whose thundering tone-poem stood out, a colossal fragment fallen from Beethoven's star. Description of this transcendent piece of music is unnecessary now. The performance was rather rough. Mr. Berber gave a masterly and poetic reading of Brahms violin concerto. He is first an artist, then a virtuoso of rather less ability than usual. Mr. Fiedler, too, was exceptionally fortunate in his treatment of the orchestral accompaniment. The scoring, here, is perfectly heavenly, and in this respect the work stands almost alone among the compositions of Brahms. The composition never sounded so great as in Mr. Berber's hands, and never so short. Rhythmically, too, it was a revelation. The tempi were so elastic, so admirably chosen in conformance with the character of the music, as free, it seems, as if the player were playing to himself, yet inexorably logical unavoidable. The piece was never so coherent. And Mr. Berber stood there, absolutely absorbed, alone with the composer. Mozart's adagio is harmonically rich and modern in feeling. The fugue is less interesting.

Emilio de Gogorza, the baritone, was assisted by Robert Schmitz, pianist, on Monday, the 21st, in Jordan Hall. Mr. de Gogorza was hampered by an intelligent but quite unsympathetic accompanist, yet he again made himself felt, more particularly in two songs by Gluck, in Rubinstein's "Es Blinkt der Thau," in a prettily colored song by Koechlin, "Pleine Eau," two songs of Fauré, "Lydia" and "Fleur de Jette," and in songs by Tours and Hadley. Mr. Gogorza has long since won a large and permanent following in this city. He was much applauded on Monday afternoon. Mr. Schmitz is already a formidable young man. He can hit as many notes in as short a time, in as hard a manner, as he pleases. He commenced his part of the program with Busoni's thunderous transcription of Bach's Chaconne. This transcription is a most stupendous thing. It was Mr. Schmitz's greatest achievement of the afternoon. Not all pianists could have played the piece, let alone interpreting it. Mr. Schmitz did both, but the majority of those present still prefer their Chaconne on the four strings of a little, wheedling violin. Mr. Schmitz played other pieces, and in them all displayed his youth, his enthusiasm and his virtuosity.

OLIN DOWNES.

Jeanne Franko Plays at Soirée

Jeanne Franko, the well-known violinist, played Thanksgiving at a soirée in the beautiful home of Mr. and Mrs. Manuel Rionada, No. 141 West Ninety-third street, New York. Selections from Vieuxtemps, Schubert, Nachez, Bach, Hasse, Grétry and Sam Franko comprised her offerings. Miss Franko played with vim and brilliant-solidity and excellent staccato.



—Photo Copyright by Mishkin, N. Y.

ALESSANDRO BONCI

the greatest living illustrator of "bel canto" will make an extensive concert tour through the United States and Canada, season of 1910-11.

H. E. Krehbiel, critic of the New York Tribune wrote recently:—"Mr. Bonci sang last night the rôle of Faust at the Metropolitan as it has not been sung for a score of years."

Knabe Piano used.

At the Piano, MR. HAROLD OSBORN SMITH

Management, HAENSEL & JONES, 1 East 42d Street, NEW YORK

(By special arrangement with A. Carbone, Carnegie Hall, New York)



Leon Marx, the Chicago violinist, gave a recital last week at Springfield, Ill., and one on Monday in St. Louis.

The Flonzaley String Quartet gave concerts at Mount Holyoke and Smith Colleges in Massachusetts on November 21.

Carolyn Louise Willard, the well-known pianist, will give her annual recital in Chicago on Sunday afternoon, December 11, in Music Hall.

Rudolph Engberg, the Chicago baritone, who has been booked extensively in concerts this season, is now on a three weeks' tour through Idaho.

John Sumann, one of Louisville's foremost violinists, has gone from there to Cincinnati to become a member of the Cincinnati Symphony Orchestra.

A centenary recital, commemorative of Robert Schumann, was given November 21 at Wellesley College, Wellesley, Mass., by Mrs. Stella Hadden Alexander, pianist.

Walter Damrosch and his New York Symphony Orchestra played in Albany, N. Y., November 19. The soloist was Edna Showalter, who was heard in "Paoletta" in Cincinnati.

Mildred Phillips gave the first of a series of lecture-recitals in St. Paul, November 18, in anticipation of that city's grand opera season in January. The opera "Thais" was discussed.

Harold A. Loring, pianist, is touring the States of South Carolina and Georgia in recitals under the auspices of Columbia College, Columbia, S. C. His tour will continue into January.

The Boston Symphony Orchestra, under Mr. Fiedler, visited Hartford, Conn., November 14, for the first of a series of concerts there. Berta Morena, of the Metropolitan Opera House, was the soloist.

Esther Ferrabini, who in private life is Signora Jacchia, is a most accomplished cook, and her spaghetti suppers have become one of the most famous features of the opera season for those of the inner circle.

The officers for the ensuing year of the Students' Club of the Washington (D. C.) College of Music are: Mary Olmstead, president; W. A. Engel, Jr., vice-president; Zoe Miller, treasurer, and Isabel Primm, secretary.

Mrs. Marie White Longman, contralto, will sing with the Chicago Apollo Club in "The Messiah" at the annual Christmas performance. She is also to sing in the same great work when it is to be given for the first time in German in Milwaukee.

The Syracuse, N. Y., Liederkrantz Society gave its first concert this Winter on November 14. The male chorus was assisted by Florence Hinkle, soprano; Leo Schulz, cellist, and an orchestra. The concert was under the direction of Albert Kuenzlen.

Haydn's "Creation" was sung at Trinity Methodist Church, New Albany, Ind., November 20, under the direction of Anton Embs. The soloists were Mrs. Douglas Webb, soprano; Wilbert Embs, tenor, and Douglas Webb, baritone. The chorus numbered forty voices.

In a recent lecture in Montreal on "Musical Technic" Dr. Perrin, of McGill University, mentioned these five essentials for a composer: (1) He must speak from the heart; (2) originality; (3) absence of superfluity of material; (4) good workmanship; (5) suitable style.

A song recital given by Mme. Delina Caroline Peckham and her pupils on No-

vember 28 interested a New York audience. Assisting artists were Laura Morris, pianist; Beatrice Kroll, cellist; Sylvian Francis, violinist; Pearl David, reader, and Blanche Gordon, accompanist.

"The Daisy Chain" was sung at the First Presbyterian Church, New Albany, Ind., on November 25, by the following quartet: Elsie Hedden, soprano; Mrs. Robert Van Pelt, contralto; Dr. Noble Mitchell, tenor, and T. DeWitt Talbert, baritone, with Anna Korhage at the piano.

The Harmonie Singing Society, of Baltimore, Md., appeared, on November 21, under the direction of John A. Klein, in a program which included numbers sung a cappella and with orchestral accompaniment. Roberta Glanville, soprano, and John G. Baling, bass, were the soloists.

Ferris Tozer's cantata, "The Two Harvests," was sung at St. John's Church, Bridgeport, Conn., on November 20. The work was finely performed, the singing of the chorus being marked by precision, sure intonation and beauty of tone. R. H. Clark was the chorusmaster and organist.

Herbert F. Sprague gave his tenth monthly organ recital in Trinity Episcopal Church, Toledo, O., on November 9. He played Bach's A Minor Prelude and Fugue, Lemare's "Elegy," Mendelssohn's F Minor Sonata, Grieg's "Peer Gynt" Suite, Boellmann's "Toccata Gothique" and Ryder's Carillon.

Under the auspices of a number of Harvard University alumni, a uniform series of five monthly expositions of classical and modern chamber music has been arranged to be given in eastern universities and colleges this year by Arthur Whiting. Mr. Whiting has already begun his series at Harvard.

Marcus Kellerman, the basso-baritone, who gave up a fine engagement with the Berlin Royal Opera to give recitals this season in America, spent several days in Chicago last week visiting the opera. Among his important engagements is a Spring tour with the Minneapolis Symphony Orchestra.

Before they left New York for home, on November 26, the members of the Glasgow Select Choir gave a farewell concert in Carnegie Hall following their three months' tour of this country and Canada. Scotch and Irish ballads were sung by the choir of twenty mixed voices under the direction of George Taggart.

At the Limestone College School of Music, Gaffney, S. C., November 21, a faculty concert was given by Mary Alice Dew and Loulie Potter, pianists; Flora A. Westerman, voice, and Frank L. Eyer, organist and pianist. Arensky, Liszt, Weber, Moszkowski, Shelley and Kroeger were the composers represented.

The Theodore Thomas Orchestra, under the direction of Frederick A. Stock, will be associated with the North Shore Festival in Evanston next April. It was necessary to switch some other dates to make the move, but the orchestra is essential to this great enterprise so ably conducted by Peter Christian Lutkin.

David Tallmage, Jr., violinist, Markham Tallmage, baritone, and Jessie Hopp, pianist, were heard in a concert at the First Baptist Church, Rahway, N. J., on November 17. Songs and violin pieces by Bohm, Homer, Borowski, Bullard, Wieniawski, Drdla, Hildach, Gounod, Spohr and Widor furnished the program.

F. X. Hale, director of the Cathedral Choir of Baltimore, has retired from active service because of ill health, after twenty-five years as head of one of the best trained musical organizations of Baltimore. He has been succeeded by Frederick Furst,

who has gained a wide reputation as an interpreter of Catholic music.

The choir of Brantly Baptist Church, Baltimore, under the direction of Jessie L. Armstrong, organist and choir director, rendered special music Thanksgiving Day, with Edwina D. Forrest, soprano, and H. B. Dawson, basso, as the soloists. In the evening Miss Armstrong played several of her own compositions in a recital.

An enjoyable program was offered recently at the second musicale in the club rooms of the Washington (D. C.) Sängerbund, the artists being Mrs. Elizabeth S. Maxwell, soprano; Heinrich Jaeger, flutist, and Norman Esputa Daly, pianist, with several choruses by the bund under the direction of Heinrich Hammer.

Marietta Olly made her first American appearance in any musical production on November 25, at the Lyric Theater, New York, playing the title rôle in "Madame Troubadour." Mme. Olly played last season in the drama, as an emotional actress. She sang in opera in Vienna, Munich and Berlin before going on the dramatic stage.

The Albany, N. Y., Musical Association has chosen as the soloists for its Mid-winter concert Handel's "Messiah," Florence Hinkle, soprano; Pearl Benedict, contralto; John Barnes Wells, tenor; and Willard Flint, basso. Dr. Arthur Mees will be conductor; William L. Widdemer, accompanist, and Frederick Rocke, organist.

The second Kunkel Concert in St. Louis, on November 21, was participated in by Ernest R. Kroeger, pianist; Mrs. Adah Black Holt, soprano; Leon Marx, violinist, and Charles Kunkel. Mr. Marx, who went from Chicago for the concert, played the Max Bruch Concerto for Violin and three numbers by Conrath, Debussy and Nachez.

In its recent Autumn concert, the Kansas City Musical Club offered a program consisting of choruses, quartets, vocal, piano and violin solos. The soloists were Nita Abraham, Florence Wilson, Mrs. Arthur Brookfield and Mrs. S. G. Hickman, singers; Mrs. Cora Lyman, Pearl Neidman and Helen Wadsworth, pianists, and Margaret Fowler, violinist.

The melodious operetta, "Die Forster Christl," of which the music is by Georg Jarno, and which was presented in New York in German last season, has now been done into English and, under the title "The Girl and the Kaiser," had a successful premiere at the Herald Square Theater, New York, November 22. Lulu Glaser appears in the leading rôle.

The Montreal Symphony Orchestra under its new conductor, Dr. Perrin, seems likely to redeem the promises made of an entire and much-needed revision of its repertoire. For the opening performance on the first Friday in December, at the Princess Theater (not, as in the past, His Majesty's), the symphony will be Dvorák's "From the New World."

The Choral Union of St. Martin's Catholic Church, Baltimore, Md., gave the first of a series of concerts November 23, in Foley Hall. The soloists were Miss McCloskey, soprano, and Anna Baugher, contralto. A number of selections were rendered by the chorus under the direction of Fritz Gaul, concluding with Mr. Gaul's composition "Lovelyville."

Although it was announced some time ago that the Mendelssohn Union, of Orange, N. J., had decided to suspend activities this season, decision has since been made to give one concert during the Winter. The union, which has been for twenty-nine years one of the most active choral bodies of New Jersey, is under the musical direction of Arthur Mees.

The Arion Singing Society, of Baltimore, gave a concert November 16 in that city, under the direction of David S. Melamet. The soloists were Mrs. Otto Hempel, soprano; Emmanuel Wad, pianist, and Dr. B. Merrill Hopkinson and John P. Heuther, baritones. Emmanuel Wad, of the Peabody Conservatory faculty, gave a masterful interpretation of the Fantasie Russe by Napravnik.

Josef Hofmann will be the soloist at each of the second pair of concerts which the Boston Symphony Orchestra will give, in Carnegie Hall, New York, on Thursday evening, December 8, and Saturday afternoon, December 10. On Thursday evening

he will play Beethoven's Concerto in G Major, No. 4, and on Saturday afternoon he will play Liszt's Concerto in E Flat Major, No. 1.

On Monday evening, December 5, T. Scott Buhrman, F. A. G. O., gives an organ recital in Adams Memorial Church, No. 207 East Thirtieth street, New York. The program includes Guilmant, Scherzo-Vivace; Schumann, Canon, Rheinberger, Vision; Buhrman, Aria Semplice e Pastorella; Tchaikowsky, Finale from Pathétique Symphony; a Bach Choral Prelude, and other numbers.

The Denison University Chorus, Granville, O., has effected a permanent organization under the name of the Engwerson Choral Society. The name was chosen in honor of the late Professor Otto Engwerson, the founder of both conservatory and chorus in Granville. The society will present a pair of concerts in December. Carl Paige Wood, the director of the Denison Conservatory, is conductor of the chorus.

At a recent meeting of the board of directors of the national sängerfest, which is to be held in Milwaukee next June under the auspices of the North America Sängerbund, it was decided to produce parts of Berlioz's requiem mass for the reception concert, which will require an orchestra of 125 pieces. A contract has been closed for the use of the large auditorium in which all of the concerts will be held.

William C. Carl gave his 138th free organ recital in the First Presbyterian Church of New York, November 20, assisted by Effie Stewart, soprano, and Christiana Kriens, the Dutch violinist. Miss Stewart sang *Asael's* recitative, "These Joyous Aims," and aria, "O Time That Is No More," from "The Prodigal Son," by Debussy. Mr. Kriens played compositions by Chopin and Kriens. Mr. Carl introduced several new works.

The Chicago Mendelssohn Club, under the direction of Harrison Wild, will, on December 15, present for the first time in Chicago Henry Holden Huss's musical setting to Walt Whitman's "Oh! Captain, My Captain," which recently won the prize of merit offered by the Pittsburgh Male Chorus. The club will also repeat at that time "Lochinvar," by William G. Hammond, which made such a marked impression several seasons ago.

R. Mills Silby has inaugurated a daily afternoon song service at St. Patrick's Catholic Church in Washington, D. C., by the Sanctuary Choir, of which he is director. The large new organ, which has recently been installed is being used for this purpose. It is at these song services that Mr. Silby is introducing polyphonic choral music, which is unfamiliar to many choir-masters of this country. At the Thanksgiving services of St. Patrick's Church President Taft was present and was much impressed with the music by the sanctuary choir as well as the choir of mixed voices in the organ loft.

An interesting recital was recently given at Bishopthorpe Manor, So. Bethlehem, Pa., by the faculty of the music department. Mabel Leffler, pianist, won much praise for her work in Chopin's Andante spianato et Polonaise and in the Schumann-Liszt "Spring Night." Mr. Johnson, violinist, played the Allegro by Ten Have, and Concerto No. 7 by Beriot, completely winning his audience. Mary Houghton Brown, mezzo-soprano and director of the department, sang "Mon cœur s'ouvre à ta voix," Saint-Saëns; "I Love and the World Is Mine," Maney, and the "Ave Maria," Mascaroni, with fine effect and decided dramatic interpretation.

David Tallmage, Jr., violinist, was heard in concert on Monday evening, November 21, in Leonia, N. J., assisted by Markham Tallmage, baritone; Paulding De Nike, cellist, and Jessie D. Hopp, piano. The program contained, in addition to the various groups, the Gade Trio, which was given in splendid style, the Widor Serenade, and a Rondo from a De Beriot Trio. David Tallmage played the beautiful Romance of d'Ambrosio with much beauty of tone, and in the pieces by Arensky, Fibich and Mac-Millen displayed a sure and solid technic. Markham Tallmage sang songs from Handel, Bak, Homer, Wilson and Widor, and gave much pleasure to his listeners with his art.

M. M. OGDEN-CRANE

Teacher of Voice
Bel Canto Method
Studios 819-825 Carnegie Hall
Tel. 5066 Columbus

ZIEGLER INSTITUTE FOR NORMAL SINGING Metropolitan Opera House, 1425 Broadway, New York. MME. ANNA E. ZIEGLER, Director. Students receive free instruction in harmony, sight-singing, the languages, physical training, stage deportment, etc. SPECIAL AGENCY FOR PLACING GRADUATES FREE OF CHARGE. STUDENTS RECEIVED DAILY.

CONCERTS & ORATORIOS FLORENCE
SONG RECITALS
Exclusive Management:
HAENSEL & JONES
1 East 42d St. New York

International Musical and Educational Agency

HINKLE

Personal Address
122 W. 114th St.
NEW YORK

MRS. BABCOCK
Church, Concert, Stage and Teachers' Positions
Secured. Telephone 2634 Columbus.
814 CARNEGIE HALL NEW YORK

WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Alda, Mme.—Brockton, Mass., Dec. 5; Boston, Dec. 6.
Austin, Florence—Park Ridge, N. J., Dec. 3.
Banks, Emma—Newark, Dec. 3; Rye, N. Y., Dec. 6.
Benedict, Pearl—Montreal, Dec. 9.
Benoist, André—Carnegie Hall, New York, Dec. 3.
Bonci, Alessandro—Detroit, Dec. 7.
Brookway, Howard (Lecture Recital), Brooklyn, Dec. 8.
Case, Harriet—Keweenaw, Ill., Dec. 6.
Croston, Frank—Minneapolis, Dec. 4; Fargo, N. D., Dec. 5.
Dufault, Paul—Cohoes, N. Y., Dec. 5.
Eddy, Clarence—Rockford, Ill., Dec. 2; Houston, Tex., Dec. 5; Kansas City, Dec. 13.
Glover, Edwin W.—Cincinnati, Dec. 8.
Gadski, Mme.—Grinnell, Ia., Dec. 5; Milwaukee, Dec. 6; Minneapolis, Dec. 8; St. Paul, Dec. 9.
Gorham, Margaret—Providence, R. I., Dec. 5; Waltham, Mass., Dec. 8.
Gruppe, Paulo—Milwaukee, Dec. 8; Chicago, Dec. 9-10 (Soloist Thomas Orchestra).
Gurwitsch, Sara—Montreal, Dec. 8.
Hadley, Henry—Seattle, Dec. 4 and 8.
Hargreaves, Charles—Passaic, N. J., Dec. 4.
Hofmann, Josef—New York, Dec. 3; Philadelphia, Dec. 5; Washington, Dec. 6; Baltimore, Dec. 7; New York, Dec. 8; Brooklyn, Dec. 9.
Hussey, Adah—Madison, Wis., Dec. 3; St. Peter, Minn., Dec. 4; Aberdeen, S. D., Dec. 5; Mason City, Ia., Dec. 7; Sterling, Ill., Dec. 8; Freeport, Ill., Dec. 9.
Janpolski, Ivan—Bridgeport, Conn., Dec. 6.
Jomelli, Mme.—Syracuse, Dec. 6.
Kellerman, Marcus—Pierce, S. D., Dec. 2; Belle Fourche, Dec. 5; Redfield, Dec. 6.
Kerns, Grace—New York, Dec. 6.
Kerr, U. S.—Amsterdam, N. Y., Dec. 2.
Kocian, Jaroslav—Chickering Hall, Boston, Dec. 9.
Kohler, Frans—Johnstown, Pa., Dec. 5.
Langdon, Ellen—Mendelssohn Hall, New York, Dec. 7.
Liebling, Emil—Chicago, Dec. 8.
Listeman, Virginia—Milford, Tex., Dec. 2; Brownwood, Tex., Dec. 5; Little Rock, Ark., Dec. 7.
Macmillen, Francis—Cincinnati, Dec. 9.
Martin, Frederick—Mt. Vernon, Ia., Dec. 6; Northfield, Minn., Dec. 8.
Mason, Daniel Gregory (Lecture Recital)—Brooklyn Academy of Music, Dec. 5.
McGue, Beatrice—Carnegie Hall, New York, Dec. 6.
Michelson, Henrietta—New York, Dec. 4.
Miller, Christine—Springfield, Mass., Dec. 6; Cincinnati, Dec. 8.
Murphy, Lambert—Wamego, Kan., Dec. 6.
Musgrove, Thomas W.—Gainesville, Ga., Nov. 26.
Oberndorfer, Max E.—Chicago, Dec. 7.
Ormond, Lilla—Galesburg, Ill., Dec. 5; Kansas City, Mo., Dec. 6; Des Moines, Dec. 7; Kansas City, Dec. 9; Sioux City, Dec. 9.
Pilzer, Maximilian—Newark, Dec. 8.
Rihm, Theresa—Brooklyn, Dec. 7.
Salmon, Alvah Glover—Garden City, L. I., Dec. 3.
Scharwenka, Xaver—Mendelssohn Hall, New York, Dec. 3; Indianapolis, Dec. 5; Baltimore, Dec. 9.
Schumann-Heink, Mme.—Bethlehem, Pa., Dec. 7; Allentown, Pa., Dec. 8.
Sebold, Alexander—Trenton, N. J., Dec. 8.

Sembrich, Mme.—Carnegie Hall, New York, Dec. 6.
Shaw-Faulkner, Ann—Chicago, Dec. 7.
Sokoloff, Nikolai—Steinert Hall, Boston, Dec. 7.
Strong, Edward—Mt. Vernon, Ia., Dec. 6; Northfield, Minn., Dec. 8.
Such, Henry—Mendelssohn Hall, New York, Dec. 9.
Thompson, Edith—Steinert Hall, Boston, Dec. 7.
Werrenrath, Reinald—Rochester, Dec. 3; Newark, N. J., Dec. 16.
Wells, John Barnes—Mansfield, Pa., Dec. 2.
Williams, Dr. Carver—Keweenaw, Ill., Dec. 6; Albion, Mich., Dec. 9.
Winkler, Leopold—Williamsport, Pa., Dec. 6; Brooklyn, Dec. 9.
Williams, Evan—Trenton, N. J., Dec. 8.
Zeisler, Mme.—Bloomfield—Chicago, Dec. 4.

Orchestras, Quartets, Choruses, etc.

Barrere Ensemble—Belasco Theater, New York, Dec. 5.
Boston Symphony Orchestra—Boston, Dec. 3; Philadelphia, Dec. 5; Washington, Dec. 6; Baltimore, Dec. 7; New York, Dec. 8; Brooklyn, Dec. 9.
Brooklyn Apollo Club—Brooklyn, Dec. 7.
Cincinnati Symphony Orchestra—Dayton, Dec. 5; Cincinnati, Dec. 9, 10.
Flonsaley Quartet—Mendelssohn Hall, New York, Dec. 6; Boston, Dec. 8.
Kneisel Quartet—Boston, Dec. 6.
Manhattan Ladies' Quartet—Brooklyn, Dec. 18.
Marum-Sinzig Ensemble—New York, Dec. 3.
Metropolitan Opera Co.—Brooklyn, Dec. 3.
Minneapolis Symphony Orchestra—Minneapolis, Dec. 2 and 9.
New York Symphony Orchestra—New Theatre, New York, Dec. 4, 9.
Oratorio Society of New York—Carnegie Hall, New York, Dec. 6.
Philadelphia Orchestra—Philadelphia, Dec. 3, 9, 10.
Pittsburg Symphony Orchestra—Pittsburg, Dec. 3.
Reynolds Trio, Helen—Providence, R. I., Dec. 5.
Russian Imperial Balalaika Orchestra—Carnegie Hall, New York, Dec. 3.
Seattle Symphony Orchestra—Seattle, Dec. 4, 8.
St. Louis Symphony Orchestra—St. Louis, Dec. 3, 4, 9, 10.
St. Paul Symphony Orchestra—St. Paul, Dec. 4, 6.
Thomas Orchestra—Chicago, Dec. 9, 10.
Tollefsen Trio—Brooklyn, Dec. 8.
Volpe Symphony Orchestra—New York, Dec. 4.

Will Invite Taft to Attend Next National Sängerbund

MILWAUKEE, Nov. 28.—President Taft will be extended an invitation to attend the national sängerbund of the North American Sängerbund, which will be held in Milwaukee in June of next year. This was decided at a recent meeting of the sängerbund committee, when it was also decided to invite Count von Bernstorff, the German ambassador, and Dr. A. C. Hexamer, of Philadelphia, president of the German-American National Alliance. President Leo Stern, of the Milwaukee board, will deliver the message inviting President Taft and Ambassador von Bernstorff. He will go East about December 1 and will also visit the Arionchor, of Brooklyn, the Liederkreis, of New York, and the Junge Männerchor, of Philadelphia, inviting them to participate in the affair. Up to the present time eighty-two compositions for the two prize songs have been received by the local board. These have all been forwarded to the members of the national prize commission, consisting of Arthur Claassen, of Brooklyn; Emil Mollenhauer, of Boston, and Adolph Weidig, of Chicago, who will render a decision within a few weeks.

M. N. S.

Another Vocal Wonder of the Age!

[From the New York Sun.]

A girl of six in Melbourne may be one of the musical wonders of the age. Her name is Vida Manley and she rejoices in a throat unique in its formation. Doctors and musicians who have examined the child are amazed to find that her throat is different from that of any other human being. When she was two years of age she suddenly started warbling like a canary and ever since has retained at command this peculiar power. Now she trills like a Tetrastini also, and sings like no other human songstress, according to dispatches from Melbourne. As yet she has not been spoiled by any publicity and warbles away cheerfully and unconsciously. Her parents are not in the least musical and have a number of equally unmusical children.

Orchestra Hall, Chicago

By A. H. Jefferson.

These names are cut upon the outer wall: Bach, Mozart, Beethoven, Schubert, Wagner.

First the wondrous Brook;
 Then the Boy the gods called home;
 Then the sage who took
 The Meadow's path and Ocean's foam;
 Then the Minstrel Lad
 Last of all, a fitting end.
 The Fighting Mind. One glad
 Wish had I, an hour to spend
 With one great Heart, so long gone by,
 To far Vienna I would fly.
 And scribbling, I would wait
 The coming of dear Franz, elate;
 He'd wed my verse, in passing by,
 To music that could never die.

BERNTHALER'S MEN
STIR ENTHUSIASM

Pittsburg Orchestra in Increased Favor—Miss Miller in Choral Concert

PITTSBURG, Nov. 28.—The Pittsburg Symphony Orchestra scored excellent success last Friday night at Carnegie Music Hall. The shifting of the scene of the concert from Memorial Hall to Carnegie Music Hall, to escape the faulty acoustics at the former, marked a step in the right direction. Conductor Carl Bernthaler and his players were more enthusiastically received than on the opening night. The critics, with one exception, wrote laudatory reviews of the orchestra's work. The opening number was the "Academic Festival" overture by Brahms, and in its production the orchestra revealed thorough knowledge of the work. Schubert's "Unfinished" symphony was well interpreted, Mr. Bernthaler conducting, as usual, without a score. Massenet's "Alsation Scenes" was also thoroughly enjoyed and showed to what heights the orchestra can rise when music of this class is presented. The most enthusiastic applause of the evening was given at the close of the third movement, when Messrs. Van Amburgh and Goerner, who played the clarinet and cello duo, were forced repeatedly to bow acknowledgments to the audience. Liszt's symphonic poem, "Les Préludes," closed the program.

Louis Bennett, bass-baritone, soloist of the evening, was heard here for the first time. His presentation of "Wotan's Farewell," from "Die Walküre," was done with dignity and the elaborate orchestral accompaniment aided him greatly. He sang "A Swan," Grieg; "Edward," Loewe, and "The Sea," MacDowell, in the second part. He was so unfortunate as to stray from the pitch, but this was overlooked in view of his many merits.

The Pittsburg Male Chorus, Christine Miller, the Pittsburg contralto, soloist, and James Stephen Martin, conductor, gave the initial concert of the season Monday night at Carnegie Music Hall. William H. Oetting at the organ and W. Jackson Edward at the piano played most acceptable accompaniments. Miss Miller sang three Brahms songs in the first part. Hearty ap-

preciation of her offerings, "Staendchen," "Wir Wandelten" and "Der Schmied," was shown by the large audience present. Carl Bernthaler played her accompaniments and he was enthusiastically applauded also. Schubert's "The Omnipotence" and other numbers were sung by the chorus.

Of Miss Miller's success the critic of the *Post* wrote: "Miss Miller's work on this program was such that even those who had expected much from her had no cause to be disappointed. She proved that her development into a singer who is gaining enviable prominence has been attained through none but legitimate means. The result of this conscientious work is that to-day Miss Miller sings in a manner to command the admiration of all who appreciate that music is an art, the beauty of which should never be sacrificed in a desire to cater to the public. This singer, whom Pittsburg claims as her own, showed the good taste to select only good songs, and she sang them admirably. Her voice is even throughout and of charming quality."

The Mozart Club scored the greatest success of its long career last Thursday night at Carnegie Music Hall, when it sang Gounod's "Faust," under James P. McCollum as conductor. The singers were especially effective in the "Soldiers' Chorus." Caroline Hudson sang the love scenes in the parts of *Marguerite* and *Siebel* with intensity of feeling and dramatic effect. Charles R. Hargreaves, tenor, did fairly well in *Faust*. The singing of Marcus Kellerman, *Stephastopheles*, was finely dramatic, his interpretation being especially excellent in the "Calf of Gold" song. E. C. S.

WURLITZER
THE BIG MONEY-SAVING MUSIC HOUSE

For 52 Years
Wurlitzer Musical Instruments

have been the world's standard. We supply the United States Government. Hundreds of prices cut in half this year! \$100 cornets, only \$50; \$20 cornets, only \$10; \$100 violin outfits, only \$50; \$20 violin outfits, only \$10; \$25 guitar and mandolin outfits, only \$12.50. Free course of music lessons with each instrument.

Many other rare opportunities in **RAND INSTRUMENTS, TALKING MACHINES, OLD VIOLINS** and everything musical. Easy monthly payments. Sheet Music and instruction books at half.

FREE Big new catalogue of Musical Instruments and supplies, profusely illustrated. Also a 50c. piece of new music free if you mention instrument you are interested in. Write to-day. 67 Two big Distributing centers; address the nearer.

375 Fourth St. The RUDOLPH WURLITZER 361 Wabash Ave.
CINCINNATI COMPANY CHICAGO

John Markert & Co.
Violin and Bow Makers

Importers of old and new violins and cellos, bows and strings.
MUSIC Artistic Repairing.

33 WEST 8th STREET, NEW YORK

THE
JOACHIM TESTED STRINGS

J. G. SCHROEDER, 10 E. 17th St., NEW YORK

VIOLINS Old and New. Expert Appraisal and Highest Grade Repairing

THIS TRADE MARK
IN THE
IRON PLATE
OF A
PIANO

Guarantee at least that the maker uses the highest possible grade of plates that money can buy

O. S. KELLY CO.
SPRINGFIELD, OHIO

TWO NEW VOLUMES OF THE
MUSICIANS LIBRARYRichard Strauss—
Forty Songs

Edited by JAMES HUNEKER

FOR HIGH VOICE.

FOR LOW VOICE.

Price, postpaid: Paper, cloth back, \$1.50; cloth, gilt, \$2.50

No composer of the present day has excited so much discussion as the composer of Salome; neither has any in the history of music ever received more extravagant praise, or vitriolic censure. In his songs Strauss has revealed a world of purely lyric beauty, untouched by morbid fantasies or revolutionary cacophony. There is nothing cryptic in them, and they have been welcomed on the programs of many distinguished singers. This, the first collection of Strauss' songs to be issued in America, is compiled by one of the most brilliant among contemporary critics. The edition for low voice will be published early in the New Year.

NOTE: This work will be sent with return privilege to those with accounts in good standing, and to those with no accounts upon receipt of price, which will be returned, less postage, if not satisfactory.

OLIVER DITSON COMPANY, Boston

CHAS. H. DITSON & CO., New York

J. E. DITSON & CO., Philadelphia

Order of your home dealer or the above houses

Actual voice demonstrations
by Enrico Caruso

Caruso

"Caruso's phrasing of famous airs, like *Una furtiva lagrima*, *Celesta Aida*, *Romance de la fleur*, or *Salut demeure*, is always a model of elegance and genuine musical expression—a delight and an inspiration even as echoed by the talking machine."

"The Caruso records cannot be too highly commended to teachers and students, giving to the latter just what most teachers cannot give—actual voice 'demonstrations.'"

That's what so eminent an authority as Henry T. Finck says in his book, "Success in Music and How It Is Won."—(Scribner's).

Victor Red Seal Records

10-inch, \$2

12-inch, \$3

enable you to study not only the voice of Caruso, but of Calvé, Eames, Farrar, Gadski, Homer, Melba, Plançon, Schumann-Heink, Scotti, Sembrich and Tetrazzini, all of whom make records exclusively for the Victor.

Any Victor dealer will gladly play for you Victor Records by these artists. Write for catalogue giving a complete list of Victor Records.

Victor Talking Machine Co.,

Camden, N. J.

Berliner Gramophone Co., Montreal, Canadian Distributors.
 To get best results, use only Victor Needles on Victor Records.



THE KNABE

THE WORLD'S BEST PIANO



Chickering.
Pianos

THE OLDEST IN AMERICA
THE BEST IN THE WORLD

CHICKERING & SONS
BOSTON

Mason & Hamlin

"THE STRADIVARIUS OF PIANOS"

Principal Warerooms and Factories
BOSTON

The EVERETT PIANO

One of the three great
Pianos of the World

The John Church Company
Cincinnati New York Chicago
Owners of
The Everett Piano Co., Boston

Henry F. Miller PIANOS

Henry F. Miller & Sons Piano Co.
BOSTON

— For Sixty Years —

THE HAZELTON PIANO

has stood for the highest in piano construction

HAZELTON BROS.

66-68 University Place

New York

The Baldwin Piano

Grand Prix Paris 1900. The Grand Prize St. Louis 1904

Beautiful quality of tone, with a charm of its own.

:: :: Distinguished by great durability. :: ::

The Baldwin Company

142 West 4th Street, CINCINNATI

The Name **Sterling**

represents the higher ideals in
PIANO AND PLAYER PIANO
CONSTRUCTION

DERBY - - - CONN.

Mehlin & Sons

Grand and Inverted Grand

Pianos

Are considered by expert
judges to be the finest now
made. They contain more
valuable improvements than
all others.

Warerooms:

27 Union Square

New York

Send for Illustrated
Art Catalogue

*If you contemplate the purchase of a piano,
send for a copy of the*

Piano and Organ Purchaser's Guide

Prepared by JOHN C. FREUND

Published by

505 Fifth Avenue

The Music Trades Co.

Price 25c. by mail, postpaid

New York

The Strich & Zeidler Piano

The Embodiment of the Artistic Ideal

Factory and Offices

140th Street and Robbins Avenue

NEW YORK CITY

The VOSE
Trade Mark
is the
Guarantee
of VOSE
QUALITY

ESTAB. 1851
Vose & Sons
BOSTON.

VOSE
&
SONS

Piano Company

BOSTON